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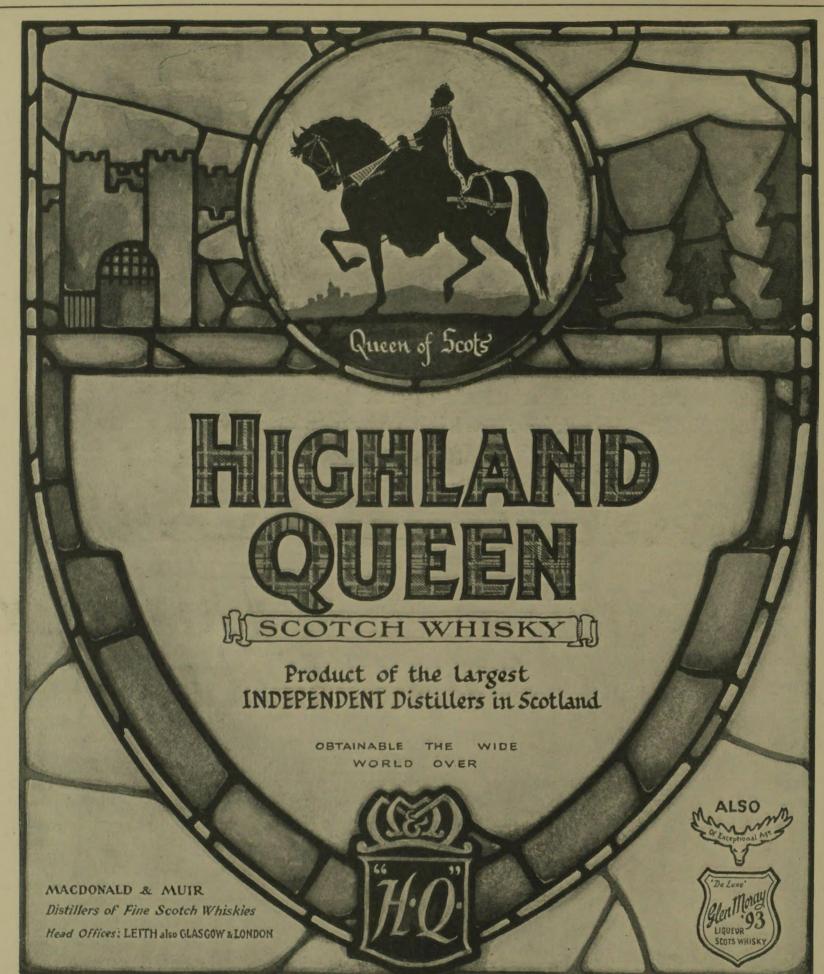
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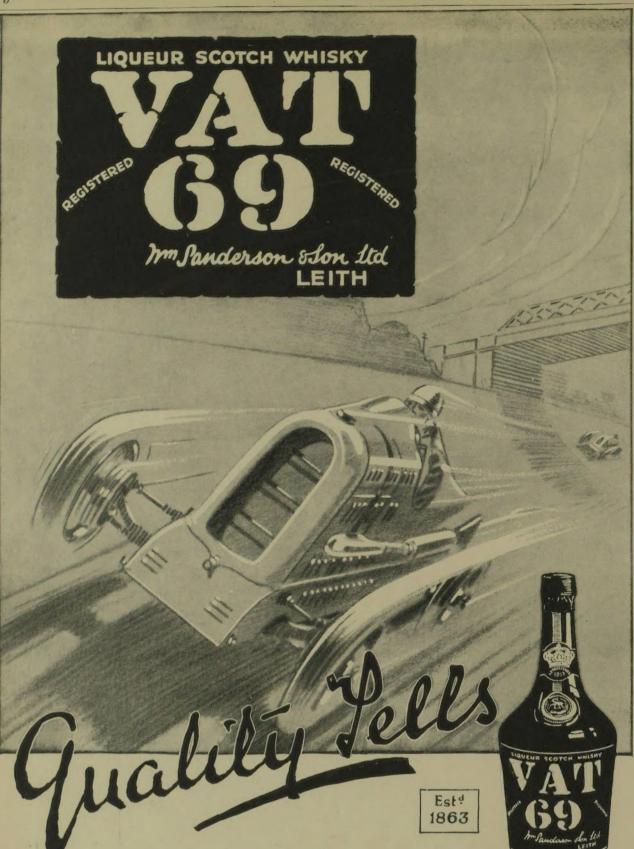
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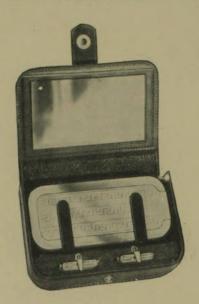
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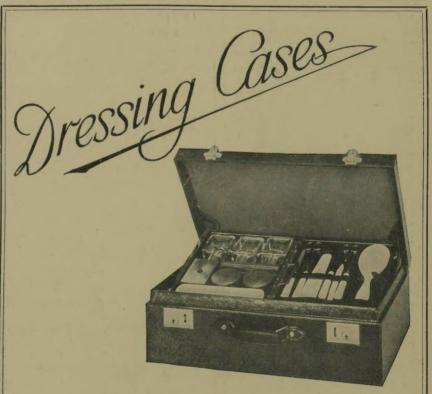
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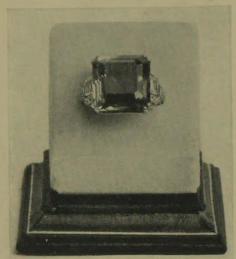
fected by which the change-over from short to long waves is effected by a simple switch. This ensures equally efficient reception on both short and long wave-length bands. As for the range, reception of over twenty stations at full loud-speaker strength is

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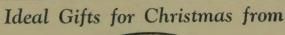
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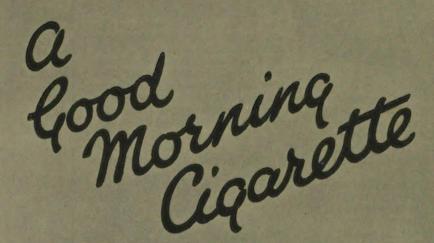
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REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST

#### SATURDAY, DECEMBER 15, 1928.

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## THE QUEEN'S CONSTANT COMPANION DURING KING GEORGE'S ILLNESS: PRINCESS MARY GREETED BY LITTLE PATIENTS AT THE MANFIELD ORTHOPÆDIC HOSPITAL.

The first indication of King George's illness came, it will be remembered, when Queen Mary acted as his Majesty's deputy at the opening of the new Spitalfields Market extension and the reopening of the Old Hall at Lincoln's Inn. So soon as it became evident that the King's condition might become serious, Princess Mary came to London from Goldsborough Hall, that she might be her mother's constant companion. At the same time, of course, royal public engagements

were necessarily curtailed. The Princess found it possible, however, to visit Northampton, in company with her husband, on December 8, but, instead of spending an anticipated week end at Althorp, she and Viscount Lascelles returned to Buckingham Palace on the evening of the same day. At Northampton, H.R.H. fulfilled a number of engagements. One of these was the opening of the new Princess Mary Wing of the Manfield Orthopædic Hospital at Weston Favell.



By G. K. CHESTERTON.

THE author of "Eutychus, or The Future of the Pulpit," in the well-known series of little prophetical books with classical titles, has done me the honour of bracketing my name with that of Mr. H. G. Wells, for a comparison and a contrast. She compares the Socialism of the one with the Distributism of the other; and says that, while Mr. Wells is working for an Open Conspiracy, there is much that is interesting in my experiment of a Closed Conspiracy. Indeed, Distributism is rather too open to be a conspiracy at all. It is comparatively easy to organise on behalf of mere organisation. It is much harder to drill independent individuals to fight in defence of independence. Nothing can be

less conspiratorial than a voice crying in the wilderness. And even when the wilderness begins to be dotted with hermits, they still retain some of the faults and eccentricities of hermits. Even when, in the course of history, the hermits are brigaded into brotherhoods of monks, something of the solitude and mysticism of the eremitical life lingers in the background. am well aware of all these difficulties in any movement that springs from the liberty of the lonely human soul. Monks, though they call themselves the slaves of slaves, are never the slaves of masters. And a peasantry is never like a tenantry, or, for that matter, a trade union, individually bound to sacrifice liberty to loyalty. Wherever we have a peasantry, we shall have some pretty queer and crazy peasants. Wherever we have a Distri-butive State, we shall have shall have some tolerably troublesome Distributists.

Nevertheless, the writer is correct in her use of the expression "closed," in the sense that I do definitely, as a general principle, believe in Enclosures. I could not sum up my own political philosophy more compactly and completely than by saying that I do believe in Enclosures. Needless to say, I mean it in the old peasant sense of a man enclosing his own land; not in the more aristocratic and advanced sense of a man enclosing everybody's else's land. I believe, in the old Scriptural sense, that there is indeed a supreme super-natural and natural curse clinging to the man who removes neighbour's landmark. Of

course, as the writer in question hints, this belief in Enclosure, or lines of division between this and that, rests on a more general theory of truth and falsehood than any particular principles about land or landmarks. There is in all that universal philosophy of Mr. H. G. Wells an assumption which he has never really tried to prove, and which I think it would be much easier to disprove. In all that Open Conspiracy there is the notion that the opening of all doors and windows is always an advantage; which is no more self-evidently true of a human civilisation than it is of a house or a hospital. It is often highly desirable to let cool air into a room. But it is not always desirable to cool the room; it is not even always true that opening the window does cool the room. The men of the Mediterranean keep their rooms cool by shutting the windows and not by opening them. By this means they preserve the cold, refreshing air of the morning through the long, intolerant and

intolerable heat of day. They turn their rooms into tanks of morning air, through hours when opening a window would be loosening the blast of a furnace. These things also are an allegory, and would explain many things that moderns do not understand about simplicity and the preservation of childhood. But, apart from any particular parable, it is obviously not commonsense to say that good results from the mere mixing of anything with anything, the mere pouring in of any wind through any window, the mere pouring of any fluid into any flood.

Anyhow, some of us do disbelieve in that sort of unity. We do not think a picture will be a better



A PHASE OF LONDON LIFE IN THE 'FIFTIES—NOW TO BE SEEN IN THE PRE-RAPHAELITE ROOM AT THE TATE GALLERY: "THE INTERIOR OF A BUS."—BY W. MAW EGLEY.

This unusually interesting picture has been lent to the Tate Gallery by Mr. Hugh Blaker, by whose courtesy we reproduce it. It was painted in 1859.

picture because all the colours run, however freely and largely they run into each other. We do not believe that a dinner will always be a better dinner because all the liquors and liqueurs are successively poured into the soup; or that our taste and enjoyment will really be widened by mixing the coffee with the claret or the vermouth with the port. We believe in certain Enclosures, called "courses," or appropriate selections from the carte des vins, being actually interposed to prevent all these separate pleasures from flowing into each other. We do not believe that every tennis-court should be flooded to turn it into a swimming-bath, and people be forced to play tennis only in the water (that the two sports may be unified and made one); we should not hesitate to erect artificial Enclosures, in the form of walls and partitions, around baths, bath-rooms, swimming-pools, and similar things, lest this one delight should end in a universal Deluge. We should not shrink even from marking out, on the grass or the ground, the severe and

restricting limits of the tennis-court, discouraging enthusiasts from playing tennis all over the billiard-room and the progressive whist party, lest one good custom should corrupt the world, as the first Lord Tennyson observed. In short, we have a curious notion, firmly fixed in our heads, that Enclosures do play a highly practical and profitable part in the real life of this world; and that the mere destruction of them is not the destruction of mere negative taboos, but the destruction of positive creations, positive achievements, positive arts and pleasures of life. And in the same way we think that a mere philosophy of unification, of mixing sex with sex or nation with nation or style with style, is altogether a paltry,

sterile, and provincial simplification; no more truly intellectual than the act of a baby in mixing all the paints in a paint-box or stirring five or six things together with a spoon.

That is the principle behind the philosophy of Enclosures; and there is no space here to develop in detail the sociological application of it, that some of us call Distributism. Mr. H. G. Wells's general philosophy, in such things, seems to be a mere desire for largeness, under the impression that it is enlargement. He has only got to get stuck firmly in the middle of a large crowd in order to learn that largeness may the very opposite of ment. There is one thing that a man does in a reasonable degree want to have large-or, at any rate, to have larger. And that is elbow-room, which our pedantic political ancestors were in the habit of calling Freedom. I doubt whether the modern American advice to everybody to elbow his way has really resulted in more elbowroom. I do believe that many rude and simple social types were better in this respect, though I do not necessarily mean that they were better in every respect. And I believe that upon this alone could be founded that just and normal though now almost forgotten thing, the real defence of Private Property, which has no more to do with profiteering than with privateering. It is the essential principle that a man does not even own his own elbows unless he owns a room large enough for them; that he does not own his own legs unless he

has liberty to stretch them; or own his own feet unless he owns the soil on which they stand.

But, apart from the philosophy of Enclosures; there are other reasonable criticisms of the mere philosophy of Openings. There is all that very difficult question of the ultimate prevailing element in a mere admixture. We do not know what colour the baby will ultimately produce by mixing all the paints. We are not even reassured by the knowledge that it will be the colour of an almost colourless mud. In may happen, by all sorts of coincidences, that some colour we very much dislike will predominate after all. This is very notably the case in the mere mixture of races produced by the boasted abolition of all bars and barriers. It is so in many very dubious examples of Imperial expansion which could be given to show that there is something to be said, even in the most practical politics, for the philosophy of Enclosures.

# PRINCESS MARY'S FIRST ENGAGEMENT AFTER KING GEORGE'S ILLNESS: AT NORTHAMPTON.

DEC. 15, 1928



THE VISIT OF PRINCESS MARY, VISCOUNTESS LASCELLES, AND VISCOUNT LASCELLES, TO THE MANFIELD ORTHOPÆDIC HOSPITAL AT WESTON FAVELL: THE ARRIVAL—WITH GIRL GUIDES AND BROWNIES AT THE SALUTE.



THE FIFTH OF THE EIGHT NORTHAMPTON ENGAGEMENTS: PRINCESS MARY INSPECTING THE WOMEN'S SECTION OF THE NORTHAMPTON BRANCH OF THE BRITISH



H.R.H. ON HER ARRIVAL AT "THAT VERY EFFICIENT INSTITUTION," THE MANFIELD ORTHOPÆDIC HOSPITAL: PASSING THROUGH THE GUARD OF HONOUR BEFORE OPENING THE PRINCESS MARY WING.



LEAVING THE GUILDHALL, NORTHAMPTON, TO VISIT. THE OPERA HOUSE:
PRINCESS MARY, ACCOMPANIED BY THE MAYOR, ON HER WAY TO DISTRIBUTE
PRIZES ON THE JUBILEE SPEECH DAY OF NORTHAMPTON HIGH SCHOOL FOR GIRLS.

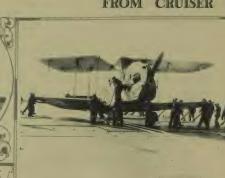


AT NORTHAMPTON, WHERE SHE FULFILLED A PROGRAMME OF EIGHT ENGAGEMENTS: PRINCESS MARY, WITH HER HUSBAND, VISCOUNT LASCELLES, DRIVING FROM THE GUILDHALL.

As we note under our front page, Princess Mary was able to keep her series of Northampton engagements on December 8. She did not, however, as arranged, spend the week-end visiting Lord and Lady Spencer at Althorp, but returned to Buckingham Palace the same evening. H.R.H. and her husband went by ordinary train to Althorp Station, and thence by road to Northampton, and then on to the Manfield Orthopædic Hospital at Weston Favell, where the Princess opened the Princess Mary Wing and inspected the institution. H.R.H. subsequently

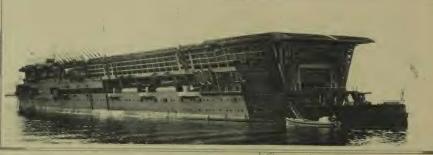
attended a civic reception at the Guildhall; distributed prizes at the Opera House; lunched at the Guildhall; inspected the Women's Section of the Northampton Branch of the British Legion, while her husband inspected the Men's Branch; laid the foundation stone of a new operating block at the General Hospital; inspected 2000 Girl Guides at the Territorial Drill Hall; and received purses for the work of the Y.M.C.A. She then motored to Blisworth and caught, the express for London. The arrival at Euston was delayed by fog.

## A FLOATING AERODROME IN FROM CRUISER TO

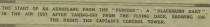


AN EXPANSE LIKE A FIELD: THE GREAT LANDING DECK OF H.M.S. "FURIOUS," SHOWING ITS WHITE GUIDING MARKS; WITH A "BLACKBURN DART" APPROACHING IN THE AIR AND ABOUT TO DESCEND ON IT.

AFTER THE DESCENT OF THE "BLACKBURN DART" ON THE LANDING DECK OF THE "FURIOUS": FOLDING THE AEROPLANE'S COLLAPSHEE WINGS BEFORE LOWER-ING IT INTO THE HANGAR BELOW ON THE "HOST "(LIFT) ON WHICH IT IS RESTING.









THE "MOTHER" SHIP AND HER "AIR-GOING "CHILDREN": A FLIGHT OF "BLACK-BURN DARTS" IN FORMATION ALONGSIDE THE "FURIOUS"—SHOWING THE SLOPED RAILS TO PREVENT AIRCRAFT GOING OVERBOARD ON LANDING IN BAD WEATHER.

These new photographs of H.M.S. "Furious," one of the largest aircraft-carriers of the British Navy, afford interesting details of the spacious flying deck, and the mode of operation in the starting and landing of the aeroplanes. They are carried in the great hangar below the deck, and are brought up and taken down, is 766 ft. long over all. The aircraft she carries comprise I Fighter, 2 Spotters, 1 Spotter Reconnaissance machine, and 2 Torpedo-planes. Her armament includes ten 5.5-inch gluss and six 4-inch guns. The new edition of "jane's Fighting Ships" states that the "Furious" was "designed as a modified "Courageous," but altered to aircraft-carrier," and was built under the Emergency War Programme, by Messra. Armstrong Whitworth. As a cruiters she was

## OPERATION: THE £6,000,000 "FURIOUS," CONVERTED AIRCRAFT CARRIER.



"TUNING-UP" THE AEROPLANES BEFORE THE TAKE-OFF: A FLIGHT OF "BLACKBURN DARTS" (DRAWN UP IN THE BACKGROUND) ON THE FLYING DECK OF THE GREAT BRITISH AIRCRAFT-CARRIER, HAMS. "FURIOUS"—SHOWING THE POSITION OF THE "HOIST" IN THE DECK, AND (IN FOREGROUND) PART OF A WIND-SCREEK.



THE TAKE-OFF OF THE LEADING AEROPLANE: A "BLACKBURN DART" IN MOTION, WITH HER PROPELLER WHIRLING, BEGINNING HER FLIGHT FROM THE DECK OF THE "FURIOUS"

A VIEW SHOWING (IN FOREGROUND) A LARGER PORTION OF THE SCREEN THAT IS RAISED TO BREAK THE FORCE OF THE WIND WHEN A MACHINE IS LANDING.

begun in June 1915, and completed in July 1917. She was re-built for aircraft-carrying purposes between November 1917 and March 1918. "Since conversion (we read in the same work) she is said to be rather light, and is good now for 32-33 knots. Including cost of alterations, this ship is said to have absorbed over six million pounds. She underwent refit and alteration at H.M. Dockyards, Recyth and Devopport, during 1921-25, after which her appearance was completely altered, the funnel and mast being removed, and a new hangar built forward. Smoke is discharged from vents at the after end of the hangar, or alternatively through the flight deck. From the deek of this ship was launched the most successful Naval air-raid of the late war, viz., the bombing of the German airnhip sheds at Tondern, in Schleswig-Holstein."

#### A SLAVONIC CYCLE FOR PRAGUE: A GIFT FROM MUCHA, THE CZECHOSLOVAKIAN, A PIONEER POSTER, PAINTER.



JOHN HUSS, THE BOHEMIAN RELIGIOUS REFORMER, PREACHING IN THE BETTILIBHEM CHAPEL AT PRAGUE, BEFORE QUEEN SOPHIA, WHO TOOK HIM AS HER CHIEF ADVISER SOME SAY, HER CONFESSOR. (1412)

THE POLISH KING LADISLAUS (THE FORMER PRINCE JAGIELLO) AFTER THE BATTLE OF GRUNWALD, WHEN THE POLES DEFEATED THEIR OLD ENEMIES, THE TEUTONIC



TURNING A HOUSE OF ILL-FAME INTO A "HOUSE OF REFUGE" IN PRAGUE.





DUSHAN, FAMOUS FOR HIS CAMPAIGNS AGAINST THE GREEKS, AND HIS CODE OF LAWS.

ONE OF THE OPEN-AIR MEETINGS THAT HERALDED THE POLITICO - RELIGIOUS HUSSITE CIVIL WARS OF 1419-1434.



THE BULGARIAN RULER, SIMEON, AND HIS LEARNED SCRIBES TRANSLATING THE BEST WORKS OF THE GREEKS INTO SLAVONIC



Many will remember Alfons Mucha, who, over a score of years ago, was one of the pioneer painters of decorative posters. Since that time, the distinguished artist has devoted himself largely to the production of allegorical and historical pictures, including a series of twenty, illustrating Slav history from its beginning up to the present day, which he has now presented to the City of Prague. He conceived the idea of this Siavonic cycle long ago in Paris, and, thanks to the financial support of Mr. Crane, of Chicago, he has been able to give nearly two decades of his life to what may justly be called his labour of love. The works-thirteen of which we reproduce-are at present to be seen in the large Palace of the new Prague Samples Fair Buildings, but a special gallery is to be constructed to house them. Five of them were exhibited in Brooklyn a while ago. With regard to the particular subjects shown, we give the following notes: (1) In her day, Queen Sophia was one of the most powerful influences exerted in favour of Huss, by whom she was greatly impressed. As it was put in "Bohemia," by Mr. C. Edmund Maurice: "She . . . had taken him as her chief adviser; some say her confessor; and, though it may be true of Wencesiaus that he hated Zbynek more than he loved Hus, the reverse is true of his wife. . . . Wenceslaus seems to have shown towards Hus a forbearance such as he hardly ever exhibited towards others who crossed his path. Doubtless one must trace in this conduct the influence of the Queen." (2) Jadwiga succeeded her

TOR HIS

(1261)



PETER OF CHELCIC PHILOSPHER AND ADVOCATE OF BROTHERHOOD, PREACHING PEACE AMIDST THE HORRORS OF THE HUSSITE CIVIL WARS. (1433.)



JOHN ZIZKA OF TROCNOV AFTER THE BATTLE NEAR PRAGUE IN WHICH A HANDFUL OF HUSSITES DEFEATED THE CRUSADERS. (1420.





OF THE TAR ANNOUNCING: EMANCIPATION OF THE SURFY (1861) TRANSLATION OF THE BIBLE INTO CZECH.

father, Louis of Hungary, in Poland, and in 1386 married Prince Jagiello. Then Jagiello was baptised, and received the name of Ladislaus. The battle of Grünwald was fought in 1410. In it, the Poles, Russians, and Czechs were victorious. (3) Milic was a Moravian who held a chief post in the Chancellery in 1363; but later on resigned worldly honours in order to become a preacher. His finest work was in reclaiming fallen women. The King assisted in this by, for example, pulling down a house of ill-fame in Prague and setting up a church on its site. (4) Stephen Dushan succeeded in 1336. (5) The Hussite movement, which was both religious and secular, was directed against Papal corruption, and was also an endeavour by the Slavs dwelling in Bohemia to stem the Teutonic eastward movement. John Huss himself was burned at the stake at Constance, Baden, on July 6, 1415. (6) Simeon was a great patron of letters. (7) Ottokar II. married Kunigunda to strengthen the bonds between Hungary and Bohemia, and ensure greater security against future Tartar invasions. (8) In 1419 Peter of Chelcic explained to the Masters of the Prague University his doubts as to the lawfulness of religious wars. He founded the Brotherhood bearing his name. (9) Zizka became a great leader amongst the extremists called Taborites, from the mountain Austi, to which they gave the name of Tabor. (10) George of Pedebrad was elected by the Bohemian Estates after having administered Bohemia during the minority of Ladislaus Posthumus, who died in 1457.



## The World of the Theatre.



#### GALSWORTHY IN A NEW DRAMATIC FORM.—A RED LIGHT.

THE simplification of dramatic representation is growing apace. Play-reading, duly rehearsed, is very popular in places where there is a desire, and no theatre, to acquaint the public with plays of importance, English or foreign. Ruth Draper and Elspeth



"A HUNDRED YEARS OLD," AT THE LYRIC, HAMMERSMITH: THE CENTENARIAN, PAPA JUAN (MR. HORACE HODGES), SEES PROSPECTS OF A GREAT-GREAT-GRANDCHILD IN THE LOVE-MAKING OF HIS GRANDSON, TRINO (MR. LYONEL WATTS).

AND HIS GREAT-GRANDDAUGHTER, CURRITA (MISS

ANGELA BADDELEY).

"A Hundred Years Old" is a delightful Spanish comedy translated by Mr. and Mrs. Granville Barker from the original of the brothers Serafin and Joaquin Alvarez Quintero. The patriarchal Papa Juan celebrates his hundredth birthday by gathering around him all his numerous descendants, with their various foibles and quarrels, to the third and fourth generation. While nodding and dreaming in his chair, he has hopes of seeing even a fifth generation. ation before he dies, as his favourite great-granddaughter, Currita, is in love with his grandson, Trino, and may provide him with a great-great-grandchild. The charm of the play depends on the haracters, which are excellently interpreted.

Douglas-Reid have created a dramatic medium of their own. They write their dramalogues—as I would call them—and impersonate them single-handed, with a couple of chairs and a wrap or headgear for all paraphernalia, on a curtained stage. Latterly Miss Eva Saunderson has invented a form of expression which is akin to the work of the artists named, but different in its foundation, since she acts a whole play by herself and impersonates and voices every character, of which she is the imitator but not the creator. I have ere this referred to her performances of plays by Bernard Shaw, and latterly interest in them has become intensified by the approval of Mr. John Galsworthy.

When he was first approached by Miss Saunderson to give a " mono-playing " of his famous " Skin Game, he was reluctant; he did not know the artist or her methods; nor could he conjecture what might happen to his play. So his consent remained in the doubt of abeyance. Then a mutual friend of the author and the actress pleaded her cause: he assured Mr. Galsworthy that his play would not suffer by a one-woman performance; that he had heard Shaw's "Heartbreak House" and had been fascinated; would he not grant the artist a hearing, let her act the great scene of the play between Chloe and Dawker (Act III.)? Really it would be worth while. And so Mr. Galsworthy, with that kindness to help others so characteristic of him, spared the time, and, as he wrote to Miss Saunderson, "I was most interested and impressed by your reading of "The Skin Game."

This encouragement emboldened her to make a bid for public appreciation, and to try and popularise the new form of art. At a recent matinee at the Arts Theatre she gave practically a complete performance of the play, with such necessary abbreviations as were approved by the author. It was a great effort, and it was a success. The audience was a particularly "motley" one. There were Pressmen, there were actors, there were some "earnest students of the drama," but the great majority were people whom one sees rarely in the theatre, a good many of them country cousins who had come to help a charitable cause. The curtain rose on a curtained stage—one chair for all furniture. Then Miss Saunderson appeared—in evening dress—and her task was to create the milieu as well as the thirteen characters of the play. Rapidly she described the scene of the play and the personalities of the characters. Then a little halt to let the picture sink in, and she

began. And, strange as it seems, the single person on the stage became a group of people, all differently voiced, almost visible despite their imagined multiplication. Attention was The action as well as the characters materialised through that one woman on the We did not mind the interpolated stage-directions; we hardly felt the exits and entrances. If we had any imagination at all (and most of the hearers seemed possessed of it, for you could have heard the traditional pin drop), here was-how shall I call it ?-a lithographic copy of the play, not quite as vivid as it would be in life and colour, but concrete, vital. Not all the scenes—when many people were supposed to be on the stage-were so distinct, for we had to attune our vision and hearing to the rapid transitions; but whenever the action tightened and was confined to duologues, the illusion was almost complete. I shut my eyes, so as to be only influenced by sound and voice, and I sensed an ordinary performance, so distinctly were the characters voiced and differentiated by the reciter. To obviate all monotony in a one-person performance would be a superhuman task. But Miss Saunderson's



THE ONLY TWO CHARACTERS IN "JEALOUSY." THE FORTUNE THEATRE: MR. CRANE WILBUR AS MAURICE AND MISS MARY NEWCOMB AS VALERIE. " Jealousy," adapted by Mr. Eugene Walters from the French of M. Louis Verneuil, is a three-act play containing only two characters seen on the stage, though several others are heard of through the

telephone. The fine acting of Miss Mary Newcombe and Mr. Crane Wilbur is a tour de force that sustains the interest throughout. The plot, which has a dramatic climax, turns on the jealousy of a married husband owing to his wife's relations with her "guardi

achievement, remarkable in many ways as a feat of observation and memory, overcame the impression of sameness. To those who know the play her performance was a "refresher"; to those who heard it for the first time it conveyed the spirit and some of the power of the drama-a manifestation and a justification of a new medium of dramatic art in a

I would not encroach on the domain of the World of the Kinema, but this problem of the talking-pictures has become such a burning question that the dramatic critic may be permitted to consider in how far the new invention may influence the theatre. I have now seen the Vitaphone-to use one name for the whole novel technique—in various forms. I have heard single speeches, plays spoken in part, and "cap-tioned" in others; I have heard song and dialogue, and one play I have witnessed which was performed entirely on the traditional lines of the legitimate And, summarising my impressions, I do not e to declare that the new-comer is a formidhesitate to declare that

able competitor to the theatre.

In saying this I am fully aware that the Vitaphone is in its infancy; that some of its effects are so imperfect as to excite a smile; that the perfect syn-

chronising of voice and action has not been achieved; that orchestral music reproduced by mechanism sounds like the rumble of tins and white metal; that the dialogue comes forth from the figures' lips in laboured effort and haltingly, often hollow in tone, often woolly, often totally inaudible (but that happens elsewhere than on the screen !); that, finally, the problem of recording speeches of more than a few words has not yet been solved. The whole thing affects me like the efforts of students at a school of languages: there is stuttering, fishing for words, wrong accentuation and intonation—a slightly chaotic effect withal. And yet I perceive that here is a puissant rival to the theatre, in a still somewhat confused state of evolution, but one that has come to stay and of gigantic vitality and possibilities. That it will never oust the theatre need hardly be discussed. No power on earth can kill the representation of human events in flesh and blood in all it stands for. But the competition will be fierce, for many reasons: (1) because of mass-production and its economic consequencesprices of admission at which (at any rate in England) the theatre cannot make the two ends meet; (2) because in its growth it will draw many actors away from the theatre, since the film industry is so endowed that it can render the actor's profession more permanent than fitful by contracts of long duration;
(3) because, as the art becomes perfected, it will tempt playwrights to join the fold; (4) because mass-production must obviously lead, in small towns, greatly lessened patronage of local theatres. merely give the main points, every one of which lends itself to a chapter of elaboration and argu-

What, then, will be the outcome in the future? It is difficult to prophesy, and I, for one, may not live to witness it. But I foresee, within a mea-surable time, a complete reform of our theatrical There is but one way to cope with fierce system. competition, and that is to try and go one better. In the case of the theatre, it will be a strong effort to fight the new-comer by force of capital: by building many more theatres of great capacity, especially of the lower-priced seats; by systematis-ing the engagement of actors and forming permanent companies, as in Germany and other countries; -so as to standardise salaries and consolidate the profession by a fair living wage, instead of the fitful employment and the over-payment of some to the detriment of the rank and file.

It sounds like a dream, but it is sure to come, lest the theatre tremble for ever in the throes of anxiety for its existence. The film-world, in its own way, has organised itself. Why should not the theatre go and do likewise in self-defence?



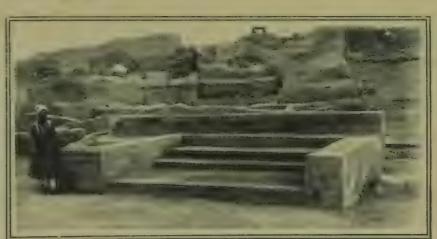
A DISTURBING ELEMENT AMONG PAPA JUAN'S MOTLEY CROWD OF DESCENDANTS: DONA FILOMENA (MISS MABEL TERRY LEWIS), A POOR RELATION WITH A GRIEVANCE, TEASES EULALIA (MISS PEGGY ASHCROFT) IN "A HUNDRED YEARS OLD," AT THE LYRIC THEATRE, HAMMERSMITH.

### TREASURE TROVE FROM SOIL AND SEA:

NEW ARCHÆOLOGICAL DISCOVERIES OF REMARKABLE INTEREST.



WHERE HIPPOCRATES WAS INITIATED INTO THE PROFESSION OF MEDICINE: THE REMAINS OF THE FAMOUS TEMPLE OF ÆSCULAPIUS IN THE ISLAND OF COS.



SOME 3400 YEARS OLD: A LARGE ALTAR FOUND AT BEISAN (THE BIBLICAL BETH-SHAN) DATING FROM THE TIME OF THOTHMES III, OF EGYPT (1501—1447 B.C.). This photograph comes from Dr. Alan Rowe, field director of the Pennsylvania University Museum Expedition to Palestine, whose illustrated article on the migdol (fort-tower) at Beisan appeared in our last issue. Beisan (the Beth-Shan of the Old Testament) was occupied by Egyptian troops some 3400 years ago. The migdol was a garrison stronghold of the Egyptian King Amenophis III. (1447—1412 B.C.). Dr. Rowe mentioned that the expedition was at work on the next lower level—that of Thothmes III. (1501—1447 B.C.), where they have made important discoveries including a great stepped altar, 16 ft. 10 in. wide, in the Temple of Thothmes.



EXCAVATIONS ON THE SITE WHENCE CAME THE RHODIO-MYCENEAN VASES IN THE BRITISH MUSEUM: A NEWLY OPENED HELLENIC TOMB YIELDING MANY ANCIENT POTTERY VESSELS AT LINDOS, RHODES.

In sending us this photograph and that immediately above it. Professor Halbherr writes: These pictures relate to the excavations which have been recently resumed by the Italian Administration of the Dodecanese, at Lindos (Rhodes) and in the island of Cos. The remains of the famous temple of Æsculapius at Cos have now been entirely excavated. It was here that Hippocrates (the most celebrated physician of antiquity, born in Cos about 460 B.C.) was initiated into the profession of medicine. The necropolis of Lindos is the place whence came the fine collection of Rhodio-Mycenean vases now in the British Museum. The lower photograph illustrates the discovery of new Hellenic tombs with much pottery—the work being done in the presence of foreign antiquaries, including Professor Von Duhn (the tall, grey-bearded man in the right background), who is the doyen of German archæologists.



HE CITY OF WHICH CHRIST SAID, "WOE UNTO THEE, AZIN!" AN ARAMAIC INSCRIPTION RECENTLY FOUND AMONG THE RUINS OF AN ANCIENT JEWISH SYNAGOGUE. It excavations near the Sea of Galilee have revealed the remains of various synagogues dating back to early centuries of the Christian era. The latest eyr was made by Mr. J. Ory, of the Palestine Antiquities Department, at the interior that it is the control of the palestine Antiquities of the capture of the palestine Antiquities Department, at the interior to the palestine and the control of the palestine Antiquities of the





ONE OF THE BRONZES RECENTLY FOUND AT THE BOTTOM OF THE SEA OFF EUBŒA: A STATUE OF A BOY (HELLENISTIC PERIOD).

weeks ago some fishermen at Cape Artemision, near Zerochorion, at the northern enceek island of Eubœa, brought up in their nets the hand of a bronxe statue. Fur at the bottom of the sea led to the recovery of the whele figure, which proved to be a bronxe statue of heroic size. 8 ft. high, believed to represent Posicion. At the series afterwards found the two objects illustrated above—a bronze statue of a small boy

PART OF A BRONZE HORSE: ANOTHER ITEM OF THE ARCHÆOLOGICAL TREASURE TROVE FROM
THE ÆGEAN SEA, BELIEVED TO HAVE BEEN ORIGINALLY LOST IN A WRECK.

orthern end of true. Further overed to be a At the same small boy, of the same small boy of the same small boy.







#### SOLDIERING ON THE AFGHAN BORDER.

A BANDSMAN OF THE SCOTTISH RIFLES DESCRIBES HIS EXPERIENCES IN WAZIRISTAN.

(See Illustrations on Page 1131.)



By T. CHAPMAN.

A FTER leaving Quetta, in Baluchistan, it took us three days' journey by rail and ferry steamer (across the Indus) to reach Bannu, the famous old frontier town where Dr. Pennell carried on his great and courageous missionary work. That work still continues, although Dr. Pennell himself now lies in the cemetery there, along with many more of our countrymen. Passing through the cemetery, one sees the graves of many a poor fellow who would now be at home amongst his relations and friends had it not been for some religious fanatic seeking "to gain Paradise" by killing a Feringee, almost always one of our officers serving with a

of our officers serving with a native regiment. In Bannu also lies buried the young engineer-surveyor who planned and cut the Bannu-Razmak road.

Leaving Bannu, the road runs through level and fertile country for the first fourteen miles, until it enters the mountains. For the next fifty miles it ascends and descends, with sometimes a level stretch of not more than a mile or two at a It is hereabouts that one arrives at Razani, one of the four permanent camps that are pitched between Bannu and Razmak: camps inside which a regiment on the line of march must rest for the night. At Razani one is in real tribal territory, and it is then that all precautions possible are taken against rifle-thieves. Wherever you may go after the day's march (and it is not very far

that you can, as these camps are pitched inside barbed-wire entanglements through which only a very venturesome rifle-thief would attempt to penetrate) your rifle and ammunition (a hundred rounds) go with you, whether it be for a bath, refreshment, or only a little distance of a hundred or two hundred yards. As one strolls through the camp at night, one recalls to mind the Wild West stories. Here in a tent one can see a little group of men having a game of cards or a chat, with their rifles slung across their

backs, and some with revolvers and ammunition pouches attached to their waistbelts. Outside one sees a big log-fire crackling, and casting lurid shadows about the camp. Here you will find a group of men sitting with their rifles resting across their knees and swordbayonets stuck in their waist-belts, enjoying a drink of beer after the day's march and singing repowler songs.

march and singing popular songs.

It is at nine o'clock that we retire to our unyielding bed, Mother Earth, and the first thing is to do a little bayonet work upon the site you have selected. Bayonet work, I had better explain, means digging out any rock that looks a bit too sharp for comfort, cutting down camel-thorn, and digging out any reptiles that don't make desirable bed-chums, such as lizards, which abound about this part of the globe, and white ants and beetles that seem to take a joy in running over your face at night. After these precautions you make yourself comfortable with your rifle as bed companion, attached to your wrist by the rifle sling whilst you sleep. If you should awake during the night and not feel the tug of the rifle upon the sling, your heart instantly gives a jump, and

only resumes its normal beat again when, feeling for the rifle, you find that the sling has only slipped loose from its catch.

We are constantly warned that a man's rifle is his best friend in this part of the country, and truly it does stick to you more than your best chum could ever do; at the same time your "best friend" can get you into very severe trouble, especially if he should go over the border in the hands of a Wazir or Mahsud tribesman. That would fulfil the tribesman's ambition, as it is a well-known fact around this district that many a tribesman has recklessly thrown away

his life—and many more will do so—in an attempt to secure one of our long-range service rifles. There is practically nothing the Wazir covets more in life than a good rifle.

To continue with the march, it is from Razani that the last and hardest day is begun, for here the road is like a spiral stairway cut out from the face of the mountain sides. Here one is recalled to scenes from "The Trail of '98," for, if one is in advance of the battalion, one can look down upon the column slowly winding its way in and out like some giant serpent about two miles long. For the



"A GREAT AND LONELY NORTH-WEST FRONTIER OUTPOST": THE BRITISH CAMP AT RAZMAK, IN WAZIRISTAN, ENTIRELY SURROUNDED BY BARBED WIRE AND TRENCHES.

first six miles out of Razani one steadily ascends until a height of seven thousand feet above sea-level is attained. To those who travel by motor-convoy from Bannu to Razmak this part of the road offers one of the greatest thrills the most dare-devil motorist could crave for. At any given point here one is faced with a sheer drop, ranging between two hundred to eight hundred feet, on either side. There are parts where the gradient is so steep that the motorist has to go all out to make the climb, shooting



THE SCOTTISH RIFLES (CAMERONIANS) ARRIVING AT RAZMAK, AFTER THE FIVE DAYS' MARCH FROM BANNU: A FRONTIER CAMP WHERE ROUGH NATIVE TRIBESMEN HAVE TO RELINOUISH THEIR WEAPONS ON ENTERING.

straight at the brink of the precipice, and at the same time negotiating a hairpin bend, leaving at times a margin of only a few inches to spare from a sheer drop of three hundred feet. A few cases have occurred, and one only recently, where the driver has failed to negotiate the bend, with the consequences that follow such a drop in a heavy lorry.

It is after ascending the first six miles out of

Razani that we once more set foot upon a level stretch of road, and, after passing the famous Duncan's Picket, we gradually begin to descend for another

six miles. Within the last mile one first catches a glimpse of Razmak, a great and lonely North-West Frontier outpost. In its isolation it is an absolutely typical frontier post. As you enter the fort for the first time, your heart sinks to zero, but you find a little solace in the thought that you will only be here for twelve months' outpost duty. Razmak is entirely surrounded by barbed wire and trenches and sentry posts, in which sentries scan the neighbouring hills all day, aided at night by powerful lights with which they sweep the wire and surrounding country on the least suspicion. We are only two and a half miles

from the Mahsud stronghold, but seventy-five miles from the nearest railway, and another eighty-odd from the border of Afghanistan.

Here at Razmak there is no getting "poshed up" to go out after duty, for the simple reason that there is nowhere to go. The only place of amusement here is a poor substitute for a cinema, where the swing plush seats at home are represented by tin and wire chairs, of which there is a constant clattering. A gramophone, on which are played English and Hindustani records alternately, for the benefit of the cosmopolitan audience (including all the different castes of India), takes the place of the orchestra. It often happens that when a sad scene is being screened the accompaniment is a fox-trot, and mournful music is played for a wedding scene. The great bazars

ful music is played for a wedding scene. The great bazaars "down country" offer some kind of Oriental interest, but here there is nothing at all but a few shops.

The big, rough, hardy tribesmen take the place of the humble mack and somewhat

The big, rough, hardy tribesmen take the place of the humble, meek, and sophisticated native of the lowlands. Every tribesman has his weapon of attack or defence, and it is interesting to stand at the gate of the camp and watch them, as they enter, hand over their various arms, which are returned to them on leaving. The weapons include rifles, muskets, revolvers and pistols, with belts of ammunition, while

there are also knives and daggers with beautiful inlaid work on the hafts. We ourselves have a hundred rounds of ammunition per man in our pouches, and equipment is always fixed in battle order ready for instant action on the alarm sounding. That only happens, of course, in the event of a picket sighting rifle-thieves or the possibility of an attack from marauting tribes. If going on an excursion into tribal territory, which is but a mile from Razmak, we are provided with a strong escort of Khasadars, picked men serving in the Border Militia, who come from some of the finest fighting tribes on the frontier—Pathans, Afridis, Wazirs, and various other Khels. These men are paid and armed with service rifles by the Government, and are held responsible for our safe return.

There is one advantage of serving on the frontier. Down country there may be theatres, cinemas, and the great bazaars, with interesting Oriental sights—almost everything that goes to make life worth living; but along with these joys of civilisation there are all the discomforts of a hot and tiring climate, dirt, dust, and an evil-smelling atmo-Up among the hills at Razmak there is the

sphere. Up among the hills at Razmak there is the thin but fine, clear, and bracing mountain air. Snow we get in plenty, but also sunshine, which turns these rugged crags into things of beauty. Then there is always a chance of real active service on the frontier, instead of the sham and imaginary affairs one fights at home and in the provinces of India. The inhabitants of these wild mountainous regions being both tribal and troublesome, columns have to be sent out to enforce payment of rates and taxes, or to punish those that make disturbances.

#### NEAR DISTURBED AFGHANISTAN: BRITISH TROOPS ON MOUNTAIN ROADS.





"ONE CAN LOOK DOWN UPON THE COLUMN SLOWLY WINDING ITS WAY IN AND OUT LIKE SOME GIANT SERPENT ABOUT TWO MILES LONG": THE CAMERONIANS (SCOTTISH RIFLES 2ND BATT.) ON THE MARCH FROM RAZANI TO RAZMAK, WAZIRISTAN, AT A POINT WHERE "THE ROAD IS LIKE A SPIRAL STAIRWAY CUT OUT FROM THE FACE OF THE MOUNTAIN SIDES."





ARMOURED 'CARS
ON A ROAD
WHICH "OFFERS
ONE OF THE
GREATEST
THRILLS THE
MOST DARE-DEVIL
MOTORIST COULD
CRAVE FOR ":
A HAIR-PIN
BEND, KNOWN
AS GREENWOOD'S
CORNER, ON THE
RAZANI-RAZMAK
ROAD IN
WAZIRISTAN—
SHOWING A.
CONVOY, WITH
ARMOURED CARS
PATROLLING THE
ROAD, AND (IN
BACKGROUND)
PICKETS
(WATCH - TOWERS)
ON NEIGHBOURING
HILL-TOPS.





The disturbances which recently broke out in Afghanistan, reacting on the lawless tribes of the mountainous border country, necessitated increased vigilance among the British forces on the North-West Frontier of India. Dislocation of transport and traffic has been especially troublesome on the road into Afghanistan beyond the Khyber Pass, as noted on page 1133, where part of that district is illustrated. The above photographs were taken in another locality near the Afghan frontier, on the mountain road between Razani and Razmak (an isolated British camp in Waziristan), but they show typical mountain roads not far from Afghanistan, and the conditions in which our troops carry out their marches and patrol work. The article on page 1130 describes vividly the perils

of this road for motor-driven vehicles, which must take hair-pin bends on a steep gradient at the imminent risk of going over the edge with a sheer drop of hundreds of feet. Regarding the upper photograph, which shows part of the road cut like a spiral in the mountain side, the sender writes: "The Cameronians (Scottish Rifles, 2nd Batt.) are here seen two miles out from Razani. Four miles more of this winding zig-zag road bring one on to a level stretch. There is steady climbing for six miles, with sometimes a gradient of 1 in 4." The note supplied with the lower photograph is as follows: "Greenwood's Corner. Armoured cars patrolling the road. A convoy going from Razmak to Razani. Note the pickets (watch-towers) on the hills in the background."

By SIGNOR GUGLIELMO FERRERO, the distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

A MONG the surprises which the Peace has brought us, we must count, at all events on behalf of an important part of the world's opinion, Germany. Ten years ago it was expected that we should see her disappear among the

After the lapse of more than a century, it is not difficult to After the lapse of more than a century, it is not difficult to discover what those circumstances which favoured Germany were. Before all else, we must consider her central position. If the Germanic world lived for many centuries on the skirts of barbarism, it is to-day situated in the centre of an immense civilisation which extends to the borders of the Mediterranean and the Ural Mountains, between the Latin and Slav worlds. Just as, during the war, she was forced to fight on two fronts, against the Latins and the the Anglo-Saxons on the west, and against the Slavs on it would be for Italy if the Argentine, instead of being

it would be for Italy if the Argentine, instead of being situated on the other side of the Atlantic in another hemisphere, were only separated from her by the Adriatic, and occupied the place of the turbulent Balkan Peninsula on the world's surface. Germany had that good fortune; her boundaries marched with those of an immense country whose resources were almost untouched—as it were a European-Asiatic South America.

To that geographical piece of good fortune Germany added two pieces of historical luck: the French Revolution and the great Industrial development. During the eighteenth century the energy of the Germanic world had been imprisoned in that inextricable net of all-powerful, small, medium, and great sovereignties and jurisdictions which made up the Holy Roman Empire. Prussia was then still considered as a Slav Power. The French Revolution, partly by direct and partly by indirect action, destroyed that net and set free the political and military energies of the Germanic world, by beginning to group its population into a certain number of stronger States which ended by forming themselves into a Confederation and making the Empire—that Empire which the latest generation considered as the exclusive work of Bismarck! If we wish to understand Germany, we ought never to forget that she passed, in little more than a century, from the regime of the Holy Roman Empire of the Middle Ages to a Parliamentary Republic, without a real civil war.

The dawn of the Industrial era was an even greater piece of good fortune. The civilisation of fire and iron, modern civilisation, strikes its roots deep into the dark subsoil of the earth, and demands of the masses and the dite certain qualities which the old qualificative civilisations did not much appreciate and certain faults which they detested. In the midst of an epoch of iron and fire Germany found herself with some of the richest coal deposits of continental Europe, and with faults and qualities which had been Germanied during the last centuries; the subtlety and elev Since the Freuch Revolution she has imitated and adopted all that could be of use to her, especially in France and England, but always pursuing to extreme lengths all the good and bad tendencies of modern civilisation. There lies her strength and her weakness. But at no time has that exaggeration, with all the qualities and faults which it entails, had up to the present more advantages and fewer inconveniences than in the era of great industrial development. We are the first civilisation to be dominated by a kind of heroic folly of limitlessness: exaggeration is a vital element of our activity.

Add to this that the Germanic world occupies a part

Add to this that the Germanic world occupies a part of Europe which is very fertile and watered by immense rivers, which are at the same time means of communication.

(Continued on page 1164.



A "PASSPORT OFFICE" ON THE AFGHAN FRONTIER RECENTLY AFFECTED BY EVENTS ACROSS THE BORDER: A SHOWING OF PILGRIMS' PAPERS BEFORE THE DEPARTURE OF A TRAIN FOR A JOURNEY THROUGH THE KHYBER. Most of the men seen above, all of whom were Afghans, were on a pilgrimage to Kerbala, one of the Holy Cities of Iraq.

Most of the men seen above, all of whom were Afghans, we ruins of her defeat. After ten years she is able to show a stupefied world that her vital energy and deep resources have not been affected. She has not thrown herself into Bolshevism; she has worked successfully in organising the Republic; she has re-established her credit and the gold standard; she has obtained important modifications of the Treaty of Versailles; she has been admitted to the League of Nations; she is gradually adapting herself, even sometimes at the cost of painful efforts, to the new diplomatic situation which has been created by the crumbling away of the monarchical system. Finally, and most important of all, she has taken up her work again in those spheres of activity in which she excelled before 1914, and with the same intense and tenacious spirit. We are tempted to ask ourselves whether, after all, that terrible defeat had such a small effect? What a strange body that must be which can resist such terrible blows!

This astonishment springs from a mistake which was general in Europe between 1870 and 1914. It might be called the Bismarckian prejudice, which was created by Bismarck: flattery of the Hohenzollerns and of Prussian militarism. That flattery delighted in attributing to the victories of 1866 and 1870 the primary and almost unique cause of Germany's greatness and power. Confronted with the prosperity and the strength of Germany before the war, there were many people in all European countries, and even in America, who were glad to be able to say: "See what may happen to a people if they have the chance to find a Minister and a King who have the courage to make war when Parliament and the Press wish for peace, and possess generals, ofheers, and soldiers capable of making conquests. It may even be that it will become the first country in the world!" During half a century Europe believed in that philosophy of German history which was agreeable to many powerful interests, and also, for that reason, in 1918 she believed in "finis G

the east, she can equally disseminate her political and

the east, she can equally disseminate her political and intellectual influence in peace time, and can react, work, and have commercial intercourse in two directions.

It is for this reason that the fate of the Germanic world during two centuries, despite the vagaries of politics, is closely bound up with that of the Slav world. Russia, that immense country which is still thinly populated and produces large quantities of raw material from the economic point of view, resembles those large countries of South America which are beginning to become industrialised: Argentina, Brazil, and Mexico. Imagine what good fortune



IN THE KHYBER DISTRICT, WHERE TRAFFIC HAS BEEN DISLOCATED BY THE REBELLION IN AFGHANISTAN: A TYPICAL SCENE-WITH WINDING ROADS AND A RAILWAY TUNNEL.

It was reported on December 9 from Peshawar that, owing to the Shinwari rebellion in Afghanistan, all communications with the disturbed area had been out, and roads and bridges destroyed. The district shown above was part of Afghanistan until certain Indo-Afghan frontier alterations were agreed to in 1919, under the treaty concluded at Rawalpindi. These were mostly confirmed by the Anglo-Afghan Treaty signed at Kabul in November 1921, and ratified in February 1922.

# THE AFGHAN REVOLT: EFFECTS ON BRITISH RESIDENTS; OUR LEGATION; BORDER FORCES; A BURNT PALACE?



REPORTED TO HAVE BEEN BURNT DOWN BY THE REBELS, WITH ITS VALUABLE FURNITURE BROUGHT FROM EUROPE: THE AFGHAN KING'S WINTER PALACE AT JALALABAD.

IN KABUL, WHERE THE REBELLION CAUSED A SCARCITY OF FOOD AND PARALYSED BUSINESS THE NEW ADMINISTRATIVE BUILDINGS OF THE AFGHAN GOVERNMENT AT DAR-UL-AMAN: SHOWING PART OF THE FORMAL PERSIAN GARDEN SURROUNDING THEM.



AN AFGHAN GUARD ON THE PHOTOGRAPHER'S CAR PASSING THROUGH THE "BANDITS' HILLS": A PRECAUTION IN THE FORTY-MILE DESERT BETWEEN THE INDIAN FRONTIER AND JALALABAD.

Since his return from Europe, King Amanullah has had to cope with a rebellion of the Shinwari tribe, hostile to his reforms. Writing from Lahore on December 5, a "Times" correspondent said: "The revolt is no longer sporadic. Jalalabad has been besieged for week, and, though the rebels have not actually captured the town, they have caused a great deal of damage. The 'Civil and Military Gazette' has obtained authoritative confirmation of the report that the Afghan King's palace there was burnt down on Friday (November 30) after an unsuccessful attempt to surprise the town. The palace contained valuable furniture brought from Europe. This is also believed to have been destroyed, as well as

WITH AN ARMOURED CAR ESCORT: THE FIELD TREASURE - CHEST OFFICER WITH MONEY FOR THE TROOPS' PAY (AMOUNTING TO ABOUT 300,000 RUPEES) LEAVING RAZANI FOR RAZMAK.

aeroplanes and their sheds." On December 6 the same writer said: "Tradesmen in Kabul state that business is paralysed and there are fears of a food scarcity. It is doubtful whether the shops can provide food for European residents or visitors. Two Englishwomen of the British Legation in Kabul are unable to leave, and Sir Francis Humphrys, the British Minister, will probably find it impossible to get through, though he is due to arrive in England on leave before Christmas." Outlaws were active on roads between Afghanistan and India. On December 11 a truce was reported. The Afghan Legation in London denied rumours that Jalalabad and Dakka had been sacked, and stated that the rebels were being dispersed.

THE BAKSHI PIQUET, HELD BY SIKHS, O LOOKING THE BRITISH CAMP AT RAZMAK TYPICAL WATCH-TOWER, ENCLOSED BY BAF WIRE, ON A HILL-TOP IN WAZIRISTAN.



#### SCIENCE.



#### CONCERNING TONGUES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.,

NE of my readers has kindly suggested that I should make the story of the tongue a theme for this page. It is really a most admirable suggestion. even though, for lack of space, I can do no more than

give that story in broad outline. For the tongne, like every other organ of the body, has assumed a surprising variety of forms in response to the equally varied functions which have been de-manded of it. Most people regard the tongue as the organ of speech. It is that, and much more; speech, indeed, is the latest acquired of its functions, which, as I have said, are many.

Though the fishes, for the most part, are tongueless, it is to this group that we have to turn to find the rudiments or beginnings of this most important organ. Here, then, it forms a mere stump, when it can be seen at all, on the floor of the mouth; and this stump is formed by the junction of two long bars which hang down from each side of the skull and meet one another in the middle line below. They answer to the second of several pairs of such bars. The first pair form the lower jaw; the second form the "hyoid," or tongue-bones, in these and all other vertebrates, including man; the rest are set in the walls of

the throat, and form the supports for the gills. we find the beginnings of a tongue in the "lung-fishes, where the conjoined ends of this hyoid-arch develop a muscular pad: and here its function is clearly concerned with swallowing—that is to say, with assisting the passage of the food into the gullet.

FIG. 1. TONGUES OF A SURFACE-FEEDING

DUCK AND A FISH-EATING MERCANSER:

A CURIOUS CONTRAST IN FORMATION.

The tongue of the surface-feeding ducks (a) is always

is long and narrow, fringed with horny, hair-like processes, and armed along the surface with spines, the better to grip its

slippery prey.

Here, then, we have the "emergence" of the tongue, which, though often enough described as the "unruly member," has yet shown itself to be singularly responsive to the demands made upon it. Thus we have "tactile" and "prehensile" tongues: adhesive and suctorial tongues (Fig. 2). And, in addition to these purely mechanical achievements, the tongue has developed most wonderfully sensitive powers of taste, and, finally, of speech.

Let us begin with the tongue as an organ of touch. Such we find in snakes and lizards. As everybody knows, a snake is constantly flashing out a long, narrow, forked tongue, which is almost always regarded as a deadly "sting." As a matter of fact, it is merely performing the service of an extremely delicate and sensitive finger-tip. The forked tongue of the lizards performs the same function. The "prehensile" tongue is seen, perhaps, at its best in the giraffe. Visitors to the "Zoo" must have often watched it thrust out a long, solid-looking tongue and twist it round the leaves of the tree overhead, drawing them by this means into the mouth. The ox, similarly, sweeps its tongue round the grass on which it feeds to drag it between

The adhesive type of tongue is a singularly interesting one. And this because it has been independently developed by creatures widely different in the scale of life. It is found in one of its most remarkthe scale of life. It is found in one of its most remarkable forms in the frog and toad, wherein it has been bent back upon itself so that its tip is turned towards the throat. By means of powerful muscles it can be darted out, almost with the speed of lightning, on to the prey marked down for capture. At the instant of contact the victim is secured owing to a coating

of adhesive saliva which covers this area of the tongue, and is thus drawn back into the mouth and landed at the back of the throat. All is over in a flash; one hears the "snap" or the "flick" of the tongue, or of the closing of the jaws. actual process is performed too swiftly to be followed by the eye. The chameleon has a similar mechanism. Herein the tongue is of great length, and one can follow the preliminaries in the stealthy approach towards the victim, the jaws slowly opening at the same time. But here, again, the actual capture is so swiftly performed as to be invisible.

other, have developed an extremely long, worm-like, protrusible tongue, which, covered with a thick coating of extremely sticky saliva, is thrust out among swarms of ants, purposely torn from their nests. Again and again it is drawn back covered with the struggling victims. There are very few animals which will eat ants, owing to the fact that they are, so to speak, saturated with formic acid. But the woodpeckers, the spiny ant-eater, the great South American ant-eater, the African pangolin, and the African aard-vark have each and all taken advantage of the fact that

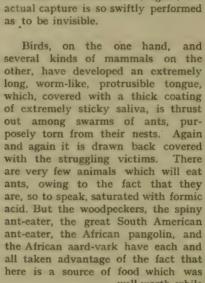
> well worth while "tapping," and they "tapped" they "tapped" it. The tongue of the woodpecker is further remarkable in that the tip is commonly armed with horny barbs which must be supposed to confer a still further advantage.

The honeysucking parrots have developed at the tip of the tongue a sort of brush of horny fibres for extracting nectar from flowers (Fig. 2); and the humming-birds have improved on this by developing a tongue which is of great length, and slit up into three long, narrow bands with fringed edges, which have a tendency to roll up, tube-fashion, that, thrust down into the corolla of nectarcontaining flowers, the pre-cious fluid is drawn up by ca-

pillary attraction.

Even more remarkable is the tongue, or "proboscis," of the butterfly. For this is formed of two extremely long, narrow bands, with comb-like margins, which interlock so as to form a tube for sucking up nectar. When not in use this tube can be coiled up like a watch-spring. The more one ponders over these extraordinary tongues, the more extraordinary they become. Speculations as to the agencies which brought them into being seem hopelessly vague.

And now I come to another type of tongue ich has always puzzled me. This is found in which has always puzzled me. This is found in the penguins: for the whole of its upper surface is covered with long, conical outgrowths, or "papillæ," as shown in one of the photographs (Fig. 3). What is their function? All penguins have a tongue of this type; and thus one would suppose that it was a modification for some special purpose. But no; some are fish-



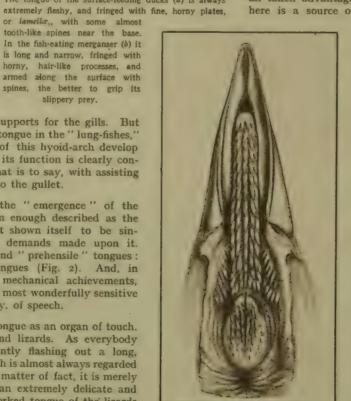


FIG. 3. THE PENGUIN'S TONGUE, PACKED WITH SPINES USEFUL FOR CATCHING FISH, THOUGH NOT ALL PENGUINS ARE FISH-EATERS:

A PUZZLE TO ZOOLOGISTS. Penguins' tongues present some puzzling features, the whole surface being closely packed with long, conical, horny spines, admirably adapted for the capture of fish. But some species feed entirely on small crustacea. When the different types, or "genera," of penguins are examined in this regard differences in the number and size regard, differences in the number and size of these spines are found, but essentially they are all of the same type,

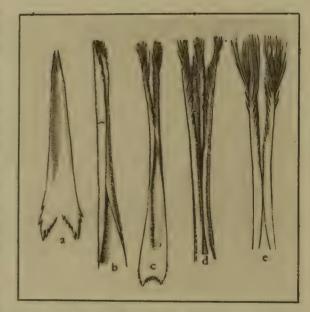


FIG. 2. HOW BIRDS EXTRACT NECTAR FROM FLOWERS: STAGES IN THE EVOLUTION OF A SUCTORIAL TONGUE. In studying organs of great complexity one can generally find the "steps" which have been climbed to attain this complexity. Here are stages in the evolution of a "suctorial tongue." From left to right are seen the tongues of (a) the Connecticut warbler; (b) the Honeysucker; (c) the Honey creeper; (d) the Australian Honeysucker; and (e) the tip of the tongue of the Honey creeper shown in (e). All, greatly enlarged, after Dr. F. A. Lucas.

eaters, some live on small crustacea. leathery turtle has not only its tongue, but the whole inside of the mouth and the inside of the gullet, closely packed with precisely similar papillæ.

The swans, geese, and ducks all have thick, fleshy tongues, save the fish-eating merganser and goosander (Fig. 1). And in the swans and ducks this tongue is remarkably fleshy, and armed along each side by horny fringes and conical spikes, while the tip of the tongue is thin and nail-like. This type is evidently closely associated with the birds' habit of passing a large quantity of water rapidly through the mouth for the purpose of catching the minute organisms floating therein. But in the geese, which are chiefly grass-eaters, the horny fringe gives place, largely, to conical papillæ almost tooth-like in hardness. goosander (Fig. 1). And in the swans and ducks

Finally, mention must be made of the human tongue, which consists of a muscular mass of great mobility, and provided with a delicate sense of taste more highly developed than in any other animal. The part it plays in speech I must discuss on another occasion, for I have now come to the end of my allotted for I have now come to the end of my allotted space, and this, too, before saying half of what might have been said, as well as much concerning other tongues not even mentioned here.

# MAYA RELICS FROM BRITISH HONDURAS: NEW "FINDS" ON VIEW IN LONDON.



FIG. 1. A STONE MASK OF UNUSUAL TYPE, FOUND IN A GRAVE IN THE CAYO DISTRICT OF BRITISH HONDURAS: A MAYA RELIC



FIG. 2. RECALLING THE FROG FOOTMAN OF "ALICE IN WONDERLAND": A POTTERY VASE WITH A FROG'S HEAD, FROM A GRAVE IN THE CAYO DISTRICT.



FIG. 3. SUGGESTING A CLOCK-FACE: A MAYA POTTERY DISH FROM SANTA RITA, WITH A DESIGN OF A COILED RATTLESNAKE.



FIG. 4. A FINE EXAMPLE OF MAYA DECORATION WITH ORNAMENT IN BRILLIANT COLOURS: A POTTERY VASE DISCOVERED AT SANTA RITA.



FIG. 5. ONE OF THE MOST BEAUTIFUL EXAMPLES OF MAYA ART FOUND ON THE SITE IN BRITISH HONDURAS: A FRAGMENT OF A HARD SANDSTONE STELA, REMARKABLY WELL PRESERVED, CARVED WITH A PROFILE HEAD AND PART OF THE USUAL LOFTY AND ELABORATE MAYA HEAD-DRESS.



FIG. 6. A "FIND" PURLOINED BY A NATIVE, WHO RESTORED IT BECAUSE HE THOUGHT HIS THEFT HAD CAUSED AN EARTHQUAKE: A LIMESTONE MASK.

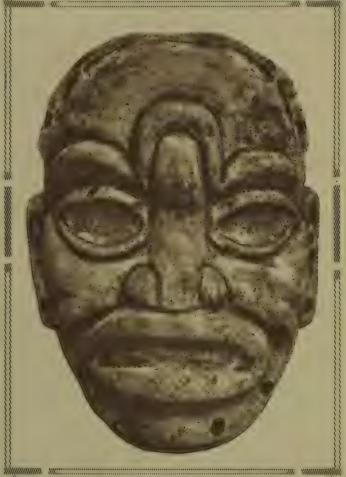


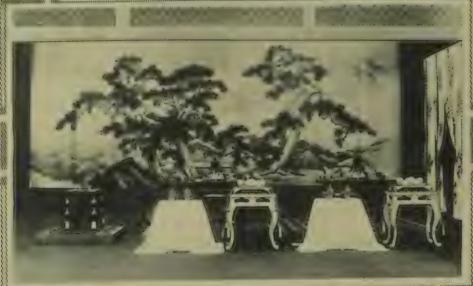
FIG. 7. "AN EXTREMELY VALUABLE ARTICLE," FOUND, CURIOUSLY ENOUGH, IN A GRAVE BEARING EVERY SIGN OF POVERTY: A FULL-FACE VIEW OF THE ABOVE MASK.

A remarkably interesting exhibition of Maya stone carvings and implements, pottery, and so on, discovered by the British Museum Expedition to British Honduras early this year, has just been opened at the British Museum. The principal site explored in 1928 lies in thick bush near the Guatemalan border, between the Pusilha and Joventud Rivers. Here was discovered a quadrangular court, surrounded by mounds, and enclosing a series of monoliths, covered with sculptured designs and hieroglyphic inscriptions. The dates on many were quite decipherable, and proved that the site belonged to an early period of the Early Maya Empire. The oldest stela records a date in the first century A.D. (according to the correlation observed in England). Perhaps the most remarkable object in stone is a mask (Figs. 6 and 7 above), under life-size, which was discovered in a grave. The circumstances of its discovery are amusing. The native workman who broke into the grave was not at the moment under supervision, and he secreted the mask and succeeded in getting it out of camp. But that night there occurred a severe earthquake, a very rare phenomenon in this region. Convinced

that he had incurred the anger of the ancient gods, he returned next morning and gave it up. The pottery shows great variety, and some specimens display remarkable perfection of technique. A peculiar black-and-yellow ware is a new discovery. A number of stone implements were found, but no trace of metal. Last season the party consisted of Captain Gruning, Dr. Gann, and Mr. Clive-Smith. Next season operations will probably be conducted by Mr. Joyce, of the British Museum, assisted by Captain Gruning and Mr. Ashton. Dr. Gann may join the party later. Funds are urgently needed, and the Director of the British Museum, in a public appeal for subscriptions, says: "British Honduras contains remains which represent every phase of the mysterious Maya civilisation. An intensive survey would result in a great contribution to our knowledge of the origin and development of prehistoric American culture. Subscribers to the fund would be assisting in the development of a British colony. 'Trade follows the flag,' but it is equally true that economic development follows the spade of the archæologist. We ought not to leave a British colony to be explored by others."

BY COURTESY OF THE DEPARTMENT OF CERAMICS AND ETHNOGRAPHY AT THE BRITISH MUSEUM.

## THE EMPEROR HIROHITO'S ENTHRONEMENT: A DYNASTY 2588 YEARS OLD.



PREPARED FOR THE STATE BANQUET AFTER THE ENTHRONEMENT OF THE EMPEROR AND EMPRESS OF JAPAN: THE IMPERIAL SEATS AND TABLES IN THE PALACE AT KYOTO.

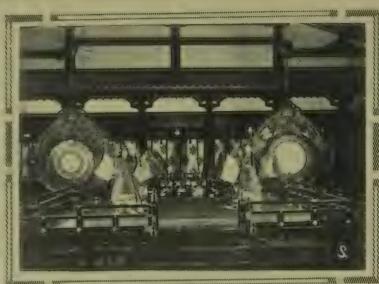
As noted under our various illustrations of the subject in previous numbers, the actual enthronement of the Emperor Hirohito of Japan, and the Empress, took place on November 10, at Kyoto, the ancient capital; but this central ceremony was preceded and followed by others which, in all, lasted for about a week. The last public act in the pageantry of the occasion was the return of the Emperor and his Court to Tokyo on the 27th, when the State procession from the station to the Palace was acclaimed by an immense concourse of people. The Rescript read by the Emperor at Kyoto began as follows: "Our Heavenly and Imperial Ancestors, in accordance with the heavenly truth,



LISTENING TO THE RESCRIPT READ BY THE EMPEROR FROM THE DAIS OF THE TAKAMIKURA: AN ASSEMBLAGE OF MEMBERS OF THE IMPERIAL FAMILY, FOREIGN ENVOYS, AND COURT AND GOVERNMENT OFFICIALS.



DESCRIBED AS THE ONLY PHOTOGRAPH EVER TAKEN OF AN EMPEROR OF JAPAN IN ANCIENT CEREMONIAL ROBES RIDING IN A WESTERN VEHICLE: THE EMPEROR ARRIVING AT THE ISE SHRINE TO PRAY TO HIS ANCESTORS.



THE BANZAIRAKU DANCE: ONE OF THE CLASSICAL DANCES
PERFORMED AT THE SECOND DAY BANQUET "IN JOY! UL ANTICIPATION OF THE EMPEROR'S LONGEVITY" AND A PEACEFUL REIGN.



CELEBRATING THE SUCCESSFUL CONCLUSION OF THE ENTHRONEMENT CEREMONIES: A GATHERING OF OVER 100,000 YOUTHS, WITH SYMBOLIC PALANQUINS, OUTSIDE THE IMPERIAL PALACE AT TOKYO.



ADMIRAL TOGO LEAVING HOME FOR THE ENTITIONEMENT CEREMONIES:
HIS WIFE PUTTING ON HIS SHOES (NOT WORN INDOORS) WHILE
KNEELING RETAINERS GIVE THEM A FINAL POLISH.

#### Continue

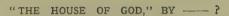
created an Empire based upon foundations immutable for all ages, and left behind them a Throne destined for all eternity to be occupied by their lineal descendants. By the grace of the Spirits of Our Ancestors this great heritage has devolved upon Us. We hereby perform the ceremony of enthronement with the sacred symbols." The ceremonies date back to the time when the first Emperor, Jimmu, ascended the Takamikura, 2588 years ago. The grand banquets were given—thrice in two days—after the Enthronement. At a soirée on the second day classical dances, called Banzairaku and Taiheiraku, were performed "in joyful anticipation of the Emperor's longevity and the peacefulness of his reign."



By Whom
Are These
Pictures?
An Amusing
Test for
Art = Lovers.



"THE WINDMILL BY THE SEA," BY --- ?





"THE RUINED TEMPLE," BY --?



"THE VASE OF FLOWERS," BY --- ?



"ALEXANDER'S VISIT TO DIOGENES," BY ---

"The Illustrated London News" has always treated art seriously, and takes every opportunity to give prominence to important events, such as exhibitions, sales, or discoveries. For once, however, we may perhaps be excused for approaching the subject in a lighter spirit. Here (and also on page 1138) we propound to art-lovers an amusing little problem for solution. The pictures

reproduced above may be described as famous masterpieces, and they must have been seen, at one time or another, by many thousands of people. The question is—by whom were they painted, and where are they to be seen? The solution of the problem will be published in a subsequent issue of this paper in the near future. The titles given above are of our own devising.

## By Whom Are These Pictures? An Amusing Test for Art Lovers.



"THE LAZY COWS," BY ---?



"VENUS IN VULCAN'S FORGE." BY ---- ?





"THE GIFTS OF THE MAGI," BY



"SUMMER LANDSCAPE," BY ---- P



"AN IDYLL OF THE WOODS," BY ---- ?



"THE BRIDGE IN THE ROCKY GORGE," BY ----?



"THE GOLDEN WEDDING DAY," BY ---- ?



"THE GATHERING STORM AT SEA," BY ---- ?

In reproducing the above pictures, and those given on page 1137, as already explained there, we are offering to art-lovers among our readers a very interesting and amusing little problem, which will put to the test their knowledge of the Old Masters and their own powers of memory and observation. All the paintings which we have reproduced, it may be repeated, may be classed in the category of masterpieces, and the originals must have come under the eyes of a very large



"A STALL IN THE FISH MARKET," BY -----?

number of people who are interested in art and make a practice of studying celebrated works. Under our reproductions, we have given to each picture a fancy title of our own devising, leaving the name of the painter blank. That is the secret for our readers to discover. By whom were these pictures painted, and where are they now to be seen? The solution of the problem, it may be added, will be published, in the near future, in a subsequent issue of "The Illustrated London News."

#### THE UNIVERSITY RUGBY MATCH: PLAY; AND "GOD SAVE THE KING."

The fifty-third Rugby football match between Oxford and Cambridge Universities was played at Twickenham on December II, and resulted in a win for Cambridge by 14 points to ro. Thus the record of wins stands: Oxford, 23; Cambridge, 21; with 9 matches drawn. Other figures are interesting. We quote Mr. H. P. Marshall in the "Daily Mail," noting that, of course, these particular statistics are pre-match. "Of the matches played since the war, Cambridge have won 5, whereas Oxford have won 4, and last year at Twickthe other's goal-line four times, though Cambridge won by kicking two penalty

goals and two goals,



while Oxford could only convert one try. Finally, Cambridge have won the last three games, but before that Oxford won four times, in the five years between 1920 and 1925." In this year's game, which began at 2.19, Smeddle scored a try for Cambridge and Waters converted within the first two minutes. At 2.25 Smeddle scored another try, and two minutes later Aarvold scored a try for Cambridge. Thirteen minutes after this Adamson scored a penalty goal for Oxford; and in another fourteen minutes McPherson scored a try for Oxford. At 3.15 Smeddle scored another try for Cambridge. Four minutes after this Adamson registered a dropped goal for Oxford.



1. THE MATCH BETWEEN OXFORD AND CAMBRIDGE UNIVERSITIES, ON DECEMBER 1: PLAY DURING A GREAT AND UNUSUALLY EXCITING GAME.
2. THE NATIONAL ANTHEM: THE UNIVERSITY FIFTEENS STANDING AT ATTENTION DURING THE PLAYING OF "GOD SAVE THE KING."

## AS ON THE PRINCE'S DASH: A WAR-SHIP IN HEAVY SEAS.



THE MEDITERRANEAN AS THE "ENTERPRISE" FOUND IT: WAVES SWEEPING H.M.S. "VALIANT."

The Prince of Wales had a rough passage on the sea voyage between Brindisi and Port Said. After all, the voyage was made in the cruiser "Enterprise," which had brought him from Dar-es-Salaam to Suez, instead of in the "Frobisher," as previously suggested. While the Prince was travelling by train from Suez to Alexandria, the "Enterprise" managed to get through the Suez Canal, despite a Dutch ship having gone ashore in it, and reached Port Said in time for his embarkation there. A message from Port Said on December 9 said: "H.M. cruiser 'Enterprise,' with the Frince on board, left here at 11.33 last night. The night was stormy."

When the ship arrived at Brindisi at 11.40 a.m. on the 10th it was stated that she had been delayed by bad veather. A "Daily Mail!" correspondent at Brindisi said: "There was no doubt about the Prince's satisfaction at exchanging ship for train. The 'Enterprise' had been doing her best speed all the way, keeping up an average as high as 27 knots for twenty-four hours, and, as Captain Lascelles said, 'The vibration of that speed almost shakes the boat to pieces.'" Our photograph gives a vivid idea of what stormy weather means on board a war-ship, here the battle-ship "Valiant" in the Mediterranean during Fleet exercises off Greece.

#### THE PRINCE OF WALES IN SAFARI "RIG."



IN SAFARI KIT: THE PRINCE OF WALES AT NAIROBI STATION, JUST OFF FOR THE HUNTING TRIP FROM WHICH HE WAS RECALLED OWING TO KING GEORGE'S ILLNESS.

In describing the Prince of Wales's appearance on landing at Brindisi during his homeward rush, the "Daily Mail" said: "He wore an old black-and-white check overcoat, a favourite of his on his African tour three years ago, and beneath it a pair of crumpled grey flannel trousers, and brown shoes shabby with use in the jungle. As headgear he had a khaki solar topee . . . The Prince's costume was eloquent of the haste of his homeward journey. All the Prince's servants had been sent

on to await him in Rhodesia, and his luggage when he started home was consequently limited to the very small amount needed for his shooting and camping trip." The Prince was expected to reach Boulogne on the evening of December II, and to be at Buckingham Palace before midnight. The destroyer "Torch" was sent to Boulogne to bring him to Dover, where a special train was waiting to take him at once to London.

#### HAPPENINGS IN LONDON: PICTORIAL RECORDS OF NOTABLE EVENTS.



THE MOBILE X-RAY AMBULANCE USED FOR THE SECOND RADIOLOGICAL EXAMINATION OF KING GEORGE: MR. H. T. FERRIER, M.S.R. (WITH CAMERA ON LEFT) AND ATTENDANTS DEMONSTRATING. The second raciological examination of King George was performed on December 7, under the supervision of Dr. H. Graham Hodgson, radiologist to King's College Hospital, who had carried out the previous X-ray investigation. On this occasion a Red Cross radiographic car outfit was used. A m.S.R., under with the above photographs says: "A specially equipped X-ray van, complete with dark-room, drawings of the control of the co



THE RADIOGRAPHER WHO CONDUCTED THE X-RAY EXAMINATION OF OF KING KING GEORGE, UNDER THE DIRECTION OF DR. GRAHAM HODGSON: TRATING.

MR. H. T. FERRIER (LEFT) AND HIS ASSISTANTS.

was taken to Buckingham Palace. The apparatus can be assembled in the patient's room in a few minutes. King George was then radiographed by the official radiographer, Mr. Henry T. Ferrier, M.S.R., under the direction of Dr. Graham Hodgson, the King's Radiologist." Diagrammatic drawings of a similar type of apparatus appeared in our issue of December 8.



A WAR MEMORIAL WHICH THE QUEEN HOPED TO UNVEIL: 1HE MERCHANT NAVY AND FISHING FLEETS MONUMENT IN TRINITY SQUARE, BEFORE THE ADDITION OF THE INSCRIPTION SHOWN IN THE ADJOINING ILLUSTRATION.

Her Majesty the Queen arranged (if circumstances permitted) to unveil on December 12 the memorial delicated "To the Glory of God and to the honour of twelve thousand of the Merchant Navy and Fishing Fleets who have no grave but the sea. 1914-1918." The monument, which was designed by



COMMEMORATING ".12,000 OF THE MERCHANT NAVY AND FISHING FLEETS WHO HAVE NO GRAVE BUT THE SEA": A DRAWING OF THE MEMORIAL COMPLETE, WITH ITS INSCRIPTION.

Sir Edwin Lutyens, has been erected by the Imperial War Graves Commission in the names of all the Governments of the Empire. It stands in Trinity Square, Tower Hill. The names of the missing are inscribed on bronze panels encasing the piers.



THE PRINCE OF WALES'S SUCCESS AT THE SMITHFIELD CLUB CATTLE SHOW: HIS SHORTHORN STEER, CLIMSLAND FEARNOUGHT, AWARDED THE CUP FOR THE BEST SHORTHORN.

The Smithfield Club Cattle Show was opened at the Royal Agricultural Hall, Islington, on December 10. Anima George was once more a successful exhibitor, both from the Windsor and Sandringham our restates, and won several prizes for cattle, sheep, and pigs. The Prince of Wales, who sent three



ONE OF KING GEORGE'S SUCCESSES AT THE SMITHFIELD SHOW: HIS MAJESTY'S SHORTHORN HEIFER, GOLDIE 68TH, AWARDED A FIRST PRIZE. animals from the Home Farm in Cornwall, won the cup for the best Shorthorn in the Show. In our right-hand photograph are seen (right to left) Sir C. Howell Thomas, Mr. Walter Guinness. Minister of Agriculture, and Mr. J. J. Cridlan.

#### THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.







A BUILDING WHICH ONCE CONCEALED THE PROTECTOR BURNT DOWN: THE RUINS OF CROMWELL HOUSE AT EAST GRINSTEAD.

Cromwell House, in East Grinstead High Street, was destroyed by fire in the early hours of December 9. The owner, Mrs. Tatham, was away, and the only occupants, two young maids, escaped through a second-floor window in their night clothes by means of knotted sheets tied to a bed. Antiques worth some thousands of pounds were burnt. The house, which dates from 1528, is so named because Oliver Cromwell once hid in it. The Fire Brigade saved adjacent buildings.





AUSTRALIA'S NEW MEDIUM-SIZED AIRCRAFT-CARRIER: H.M.A.S. "ALBATROSS" FTRALIA'S NEW MEDIUM-SIZED AIRCRAFT-CARRIER: H.M.A.S. "ALBATROSS"

(FOR COMPARISON WITH THE "FURIOUS" ON PAGES 1124-1125),
new seaplane-carrier "Albatross," for the Australian Navy, was launched from the
unonwealth Dockyard at Cockatoo Island, Sydney, last February, and recently undert her trials. She is of 6000 tons, one of the smallest aircraft-carriers built since the
has a speed of twenty knots (about the same as the "Argus"), and carries a
crew of 450 officers and men. Her armament includes four 4.7-in. guns.

ANOTHER ADVENTURE FOR SURVIVORS OF THE "VESTRIS": THE WHITE STAR LINER "CELTIC" AGROUND ON THE CALF ROCK AT THE ENTRANCE TO CORK HARBOUR.



MAKING A TALKING FILM OF THE ANCIENT CEREMONY OF "THE KEYS" AT THE TOWER:

AN OCCASION WHEN THE CHIEF WARDER CRIES—"GOD PRESERVE KING GEORGE!"

A few days ago a film was taken, by British Talking Pictures, of the ancient ceremony of "The Keys" at the Tower of London, which has been carried out for seven hundred years. Both the sights and the sounds of the proceedings were recorded. This ceremony is performed at the change of every night guard. The keys are carried before the officer in command, the guard presents arms, and the Chief Warder of the Beefeaters, doffing his cap, cries, "God preserve King George!"

#### PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC



MR. S. MURE FERGUSSON (AN EARLY PORTRAIT).

(Born, 1855; died, December 9.) Famous veteran golfer. Won Autumn Medal at St. And ews for first time in 1874 and for last time thirty-nine years later.



COLONEL H. G. MAYES.

Died recently. Famous Canadian lawntennis player and all-round athlete.
Represented Canada in the Davis Cup.
Served in Boer War. Author of "Bayonet
Fighting Illustrated."



HERR WILHELM MIKLAS Recently elected as the new President of the Austrian Republic. A member of the Christian Social Party and President of National Assembly past five years. Aged fifty-six. Formerly a schoolmaster.



GENERAL SIR ARTHUR PAGET.
(Born, 1851; died, at Cannes, December 9.)
Served in Ashanti (1873) and South Africa
(1899-1901). Was four years G.O.C.-in-C.,
Eastern Command. Disappointed at not
receiving an Army command in Great War.



THE NEW AND FOURTEENTH PRESIDENT OF THE ROYAL ACADEMY: SIR WILLIAM LLEWELLYN, P.R.A.

Sir William Llewellyn, who was recently elected President of the Royal Academy in succession to the late Sir Frank Dicksee, was born at Gloucester in 1860, the son of a Welsh engineer. He is known almost exclusively as a portrait painter, his most successful work being the State Portrait of Queen Mary, painted in 1910 and now at Windsor Castle. It is said that eighty replicas of it have been made. He also painted the portrait of her Majesty for the United Services Club. He was elected A.R.A. in 1912 and R.A. in 1920.

In 1918 he received the K.C.V.O.



MR. AUGUSTUS JOHN, R.A.

The famous painter. Recently elected R.A. President of
the National Portrait Society and member of the Royal
Cambrian Academy and of the Royal Society of PortraitPainters. His well-known portrait of Mme. Suggia was
purchased for the Tate Gallery, in 1925, by Sir Joseph
Duveen. Elected A.R.A. in 1921.



MR. WILLIAM REID DICK, R.A.

The well-known sculptor. Elected R.A. on December 5. Born in Glasgow in 1879. Has exhibited at the Royal Academy since 1908, and also at the Paris Salon and the International Society. Sculptor of the Kitchener Memorial Chapel, St. Paul's; the bronze eagle on the R.A.F. Memorial, on the Embankment; and the lion on Menin Gate, at Ypres.



SIR ROBERT WILLIAMS.
Sir William Orpen's latest portrait—that of Sir Robert Williams, the well-known pioneer of African development. Discoverer of the vast mineral wealth in the Katanga District of the Belgian Congo, and originator of the Benguela Railway to connect with the coast at Lobito Bay, and now being extended to join the main Cape-to-Cairo line.

PICCADILLY CIRCUS ABOUT THIRTY YEARS AGO: AN INTERESTING VIEW SHOWING THE SHAFTESBURY FOUNTAIN (WITH "EROS"), HORSE-BUSES, AND HANSOMS.

PICCADILLY CIRCUS TO-DAY: A VIEW SHOWING THE CENTRAL OPEN-SPACE (WHERE "EROS" FORMERLY STOOD), MOTOR-BUSES, TAXIS, AND ELECTRIC SIGNS.

THE NEW PICCADILLY "TUBE" STATION:

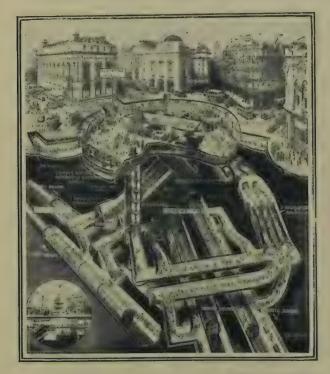
"THE BEST IN THE WORLD."



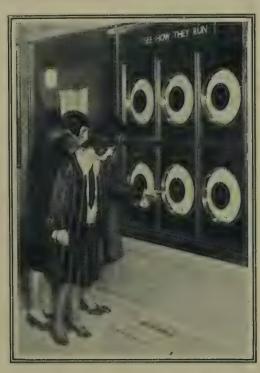
AN AIR VIEW: PICCADILLY CIRCUS TO-DAY, WITH RADIATING STREETS-PICCADILLY, REGENT STREET, GLASSHOUSE STREET, SHAFTESBURY AVENUE, AND COVENTRY STREET.



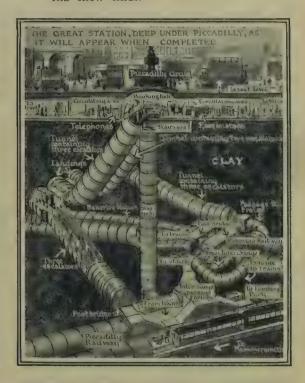
SHOPPING ATTRACTIONS IN THE NEW PICCADILLY TUBE STATION: ONE OF THE SHOW CASES.



GREAT ENGINEERING FEAT: A DIAGRAMMATIC DRAWING THE NETWORK OF TUBES, TUNNELS, PASSAGES, AND ESCALATORS, WITH THE BOOKING-HALL ABOVE.



"SEE HOW THEY RUN": A TRAIN-INDICATOR IN THE BOOKING-HALL OF THE NEW STATION, WITH PASSENGERS CONSULTING IT.



ANOTHER DIAGRAM OF THE MAZE OF SUBTERRANEAN TUBES AND TUNNELS DEEP DOWN UNDER PICCADILLY CIRCUS: A DRAWING FROM OUR ISSUE OF MARCH 12, 1927.

The wonderful new Underground Tube station at Piccadilly Circus, which has taken four years to construct, was declared open on December 10 by the Mayor of Westminster, and the same afternoon was being used by passengers. Lord Ashfield, as chairman of the Underground group, presided at the opening ceremony. He said that the new station was designed to handle 50,000,000 passengers a year, and could probably handle considerably more, if necessary. It was not only the best underground station in London, but the best in the world, challenging comparison

with any station in New York. He hoped that "Eros" (the famous statue on the Shaftesbury memorial fountain) would again find his resting-place above its roof. The ambulatory of the booking-hall acts as a subway for pedestrians. Out of it two big funnels, built side by side, carry down the five escalators. The total two big funnels, built side by side, carry down the five escalators. The total cost of the whole scheme was over £500,000. It is a great engineering achievement, and one of the sights of London. All the work has been done through a small hole in the centre of the Circus, without interfering with the surface traffic.

THE WORLD OF WOMEN: A PAGE OF PERSONALITIES.



SON, JOHN: MISS FLORENCE TRUMBULL,
The engagement of Mr. J.thn Coolidge, son
of the President of the United States, and Miss
Florence Trumbull, daughter of the Governme
of Connecticut, Mr. J. H. Trumbull, was
officially announced the other day. THE OPENING OF CEYLON'S GIFT-FLATS FOR THE DISABLED: LADY HAIG AT THE BRITISH LEGION POPPY FACTORY, RICHMOND.

On December 6, Lady Haig opened the new block of flats, which enable four more disabled men employed at the factory to be housed in comfort.



KINGSLAND-ORLEANS: PRINCESS MARIE LOUISE, ELDEST DAUGHTER OF THE DUC DE VENDOME.
In 1916, Princess Marie Louise married Prince Philippe de Bourbon-Sicilies; this union was dissolved in 1926. Mr. W. F. Kingsland is a U.S. citizen. The wedding was fixed for Dec. 12.



ENGAGED TO PRESIDENT COOLIDGE'S

A VETERAN ACTRESS: DAME MADGE KENDAL OPENO AS BAZAAR FOR THE HOMELESS CHILDREN'S AID SOCIETY. Last week, Dame Madge Kendal opened a b zaar at the Kensington Town Hall for the Homeless Children's Aid a ciet. She is seen with the Rev. F. B. Meyer, and some of the child n of the Browning Road Settlement, Leyton.



ONE OF THE FOUR NURSES IN ATTENDANCE ON KING GEORGE:
NURSE BLACK.
The four nurses chosen to be in attendance on King George were Nurse Purdie (English).
Nurse Black (Irish); Nurse Davies (Welsh); and Nurse Gordon (Scottish).

THE SUNSHINE GUILD'S TWENTY-FIFTH CHRISTMAS FESTIVAL FOR EAST END CHILDREN: THE PRINCESS ROYAL ATTENDS.
Ever ready to interest herself in charitable objects, the Princess Royal
attended the Sunshine Guild's twenty-fifth Christmas Festival for East End
children at the People's Palace, Mile End Road, on December 5. Some
twelve hundred youngsters were entertained.



MARRIED IN NEW YORK: COUNT FOLDE BERNA-DOTTE, NEPHEW OF THE KING OF SWEDEN, AND MISS ESTELLE ROMANE MANVILLE, OF THE U.S.A. On December I the marriage took place, in New York, of Count Folde Bernadotte and Miss Manville, daughter of an American business man. The Swedish Crown Prince was best man.



THE GREAT FRAUD CHARGE IN FRANCE:

MME, MARTHE HANAU ARRESTED.

It was reported on December 4 that Mme. Marthe Hanau and her former husband, M. Lazare Bloch, had been arrested on a charge of fraud in connection with an alleged share-pushing enterprise. Mme. Hanau controlled five companies and a financial newspaper.



THE WEDDING OF MR. JOHN BARRYMORE AND MISS DOLORES COSTELLO: THE BRIDE AND BRIDEGROOM AFTER THE CEREMONY AT BEVERLEY HILLS. The marriage of those two famous film stars, Mr. John Barrymore and Miss Dolores Costello, took place the other day at the Beverley Hills home of the bride's parents, Mr. and Mrs. Maurice Costello.



Dickens Series.

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(Pickwick Papers.)

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## **BOOKS**

Every now LVERY now and then the recording of some great career brings up again the perennial problem of harmonising a memoir with the wishes of the dead. It found a happy solution as regards "The Early Life of Thomas Hardy." 1840-91. By Florence Emily Hardy (Macmillan; 18s.), a work that will rank among the most important and interesting literary biographies of our age. "Mr. Hardy's feeling for a long time," writes his widow, "was that he would not care to have his life written at all. . . . But later, having observed many erroneous and grotesque statements advanced as his experiences, and a so-called 'Life' published as authoritative, his hand was forced, and he agreed to my strong request that the facts of his career should be set down."

How wise that advice was, and how fortunate for us readers its acceptance, is amply proved in these delightful pages, which Mrs. Hardy was thereby enabled to describe as "compiled largely from contemporary notes, letters, diaries, and biographical memoranda, as well as from oral information extending over many years." Those who knew him can thus catch authentic echoes of the familiar voice, and commune once more with that quiet, detached, but intensely sympathetic spirit, the unobtrusive master of his time both

more with that quiet, detached, but intensely sympathetic spirit, the unobtrusive master of his time both in prose and verse. Sir James Barrie, who counted Hardy and Meredith as his literary heroes and his best-loved friends, told us the other day that the most revealing passage in this memoir is that on Hardy's aloofness from touch; no man ever laid a hand upon his shoulder; but (Sir James added) his first words in the Elysian fields would be—"Which is Shelley?"—and the touch of that vanished hand would not be repulsed. What light that little reminiscence throws on Hardy's spiritual affinities and poetic ideals!

Hardy's first meeting with Meredith, in 1869, is picturesquely reseated.

dith, in 1869, is picturesquely re-corded. It occurred at the offices of dith, in 1869, is picturesquely recorded. It occurred at the offices of Chapman and Hall, as whose reader Meredith discussed with the budding novelist the manuscript of his first (and never published) story—"The Poor Man and his Lady," rejecting it as too satirical, with fatherly advice that resulted in "Desperate Remedies." It seems just possible, by the way, from what Mrs. Hardy says, that the MS. of the unpublished novel might still exist. "What he did with the MS.," she writes, "is uncertain, and he could not precisely remember in after years, though he found a few unimportant leaves of it—now also gone. He fancied that he may have sent it to some other publisher just as it stood." One often encounters celebrities in publishers' offices; I remember many myself when I was at the Bodley Head years ago; but there were giants in Hardy's days. Of one occasion, before his interview with Meredith, we read: "Chapman was in the back part of the shop, and on Hardy's joining him said with nonchalance, ignoring Hardy's business, 'You see that old man talking to my clerk? He's Thomas Carlyle."

One part of Mrs. Hardy's book has for me a

with nonchalance, ignoring Hardy's business, 'You see that old man talking to my clerk? He's Thomas Carlyle."

One part of Mrs. Hardy's book has for me a close personal interest, and that is the chapter on St. Juliot, the remote Cornish parish near Boscastle where Hardy met his first wife. Miss Gifford (as she was then) was a sister-in-law of the Rector, the Rev. Caddell Holder, and Hardy went thither as architect to restore the church. "Holder (we read later) had kept up a friendly acquaintance with Hawker of Morwenstow, who [in 1875] predeceased him by seven years, though the broad and tolerant views of the rector of St. Juliot did not quite chime in with the poet-vicar's precisianism; and the twenty miles of wild Cornish coast that separated their livings was a heavy bit of road for the rector's stout cob to traverse both ways in a day."

Hardy, as an architect, would have been interested in Morwenstow Church, and in Hawker's eccentrically chimneyed vicarage (illustrated on this page a few weeks ago), which has now fallen on evil days. That, however, is irrelevant here. What I am wondering is whether Hardy and Hawker's acquaintance with Mr. Holder, who seems to have been in many ways a kindred spirit. Had I then discovered any such meeting, or of Hawker's acquaintance with Mr. Holder, who seems to have been in many ways a kindred spirit. Had I then discovered any such meeting, or of Hawker's acquaintance with Mr. Holder, who seems to have been in many ways a kindred spirit. Had I then discovered any such meeting, or of Hawker's acquaintance with Mr. Holder, who seems to have been in many ways a kindred spirit. Had I then discovered any such meeting, or of Hawker's acquaintance with Mr. Holder, who seems to have been in many ways a kindred spirit. Had I then discovered any such meeting, or of Hawker's acquaintance with Mr. Holder, who seems to have been in many ways a kindred spirit. Had I then discovered any such entire the mind the way in a day."

The second of the neighbourhood; some clergymen and their wi

bright-souled women clave to me." Before reluctantly leaving it for others claiming attention, I should like to commend to biographers, all and sundry, her excellent practice of printing at the top of each page the date with which it deals and Hardy's age at the time. What have reviewers unforced from writers who could these acceptable with a postsuffered from writers who omit these essential guide-posts!

Wifely reminiscences of eminent novelists seem to be in the air, for examples are also to hand concerning two of the great Russians. One is "The DIARY OF DOSTOYEV-SKY'S WIFE." Edited by René Fülöp-Miller and Dr. Fr. Eckstein. Translated from the German Edition by Madge Pemberton (Gollancz; 21s.). This record is so far Pepysian that it was originally written in shorthand, and, though the author did not follow the erring Samuel by keeping it secret from her better half, her husband was unable to read it. He would often say: "I'd give a great deal to know, Anetshka, what that little pen of yours is writing there; relieving your mind about me, I suppose!" As a matter of fact, he was not far wrong, as much of it describes her trials and tribulations due to his incessant gambling.

ONE OF ENGLAND'S ARCHITECTURAL TREASURES RESTORED: THE OLD ABBEY CHURCH AT MALMESBURY, RECENTLY RE-HALLOWED ON COMPLETION OF THE WORK.

Malmesbury Abbey, a beautiful old Norman building, has just been restored at a cost of about £12,000, of which about £4000 has still to be raised. After eighteen months' work, it was reopened and re-hallowed on December 6, when the first Bishop of Malmesbury made his first formal entry into the abbey. Its beginnings date from the seventh century, and the present buildings were begun in 1150. Under Henry VIII. a clothier named William Stumpe bought the Abbey for £1500, turned part of it into a cloth factory, and presented the Nave to the town as a parish church. Only the Nave now stands.

Once he even pawned her wedding ring to raise the wind for roulette. At the same time she seems to have been happy through it all; though they often "had words," and she writes bitterly about his behaviour, yet she



"THE OLD HOUSE AT HEREFORD," PRESENTED TO THE CITY BY LLOYDS BANK: A FINE HALF-TIMBERED BUILDING OF THE SEVENTEENTH CENTURY.

"The Old House" in High Town, Hereford, used for some time as a branch of Lloyds Bank, has now been presented by them to the city for preservation. It is proposed to restore the interior to its original condition, and make it into a museum. It was built about 1621 as a Butchers' Guild Hall, and contains some fine carved woodwork.

frequently expresses ardent affection for him. On occasion she enjoyed a little flutter at the tables herself.

Although the diary is very full of detail—domestic and otherwise—as far as it goes, it does not go very far. It covers only the first few months of Anna Grigoryevna's married life, from April 14, 1867 (her

wedding day),

wedding day),
when they
left Russia for Germany, to some time in the following
August. These were months of exile and wandering
from place to place in Germany on the way to Geneva.
The shorthand diary has never been published before,
though its author used it in her "Reminiscences" written
twenty-seven years later. There she says that she kept
the diary for eighteen months, so that, as the editor points
out, there may exist MS. volumes of it dealing with their
life in Geneva. The book has a frontispiece portrait of
Dostoyevsky, but I should have liked to see one of the
diarist herself as well.

Any grumblings that Anna Grigoryevna allows herself are mild compared with the discontent and unhappiness constantly evident in "The Diary of Tolstoy's Wife." 1860-1891. Translated from the Russian by Alexander Werth (Gollancz; 12s. 6d.). The translator points out, however, that there are large gaps in the diary, and that the author only resorted to it when she felt angry or depressed—a reversal of the sun-dial motto: Horas non numero nisi serenas. Here, by the way, the diarist is duly portrayed in the frontispiece.

Despite her dolefulness, Countess Tolstoy tells us much more about her husband's work than does the wife of Dostoyevsky. Besides the main

husband's work than does the wife of Dostoyevsky. Besides the main diary, the volume also contains a retrospect written in 1912 (two years after Tolstoy's death), describing her engagement and marriage, a fragment of a previous diary, her notes on Tolstoy's literary life, and an account of the "origin" of Anna Karenina's death. Further, we have the story of Tolstoy's guarrel with the story of Tolstoy's quarrel with Turgeney, who also, by the way, quarrelled with Dostoyevsky.

Marital troubles also played a part in the lives of two famous Victorians of whom new studies have recently appeared. In "The Tragedy of John Ruskin." By Amabel Williams-Ellis. With eight Illustrations (Cape; 12s. 6d.), stress is laid on phases of the great critic's life that are often forgotten. From his books we think of him as a free and lotty are often forgotten. From his books we think of him as a free and lotty spirit, happy in his love of beauty and his passion for human welfare. In this candid work, which tears away the veils of Victorian pretence from disagreeable facts (such as the affair of Mrs. Ruskin and Millais), we are made to realise how Ruskin was controlled and thwarted in his intimate personal affairs by interfering parents; and how his latter years were

was controlled and thwarted in his intimate personal affairs by interfering parents; and how his latter years were darkened with mental torment. Here is a typical passage: "There is a theatrical saying that one corpse makes a tragedy and two corpses make a farce. The analogy seems to hold good here: and with Rose La Touche driven mad by her parents and Ruskin by his, a truthful chronicle seems to rock perilously near

If modern thought does not accept all Ruskin's doctrine, one of his judgments it will certainly endorse—his refusal to join in the hue and cry after Swinburne's "Poems and Ballads." To one who asked him to remonstrate he wrote: "He is infinitely above me in all knowledge and power, and I should no more think of advising or criticising him than of venturing to do it to Turner if he were alive again.'

Both Swinburne and Ruskin find frequent mention in another penetrating work of biographical and critical appreciation—"DANTE GABRIEL ROSSETTI." Painter Poet of Heaven in Earth. By R. L. Mégroz. With nine Illustrations (Faber and Gwyer; 15s.). Ruskin, standing arm-in-arm with Rossetti and looking as though about to belabour William Bell Scott with a stick, is the central figure in the photograph that forms the frontispiece, showing the three friends in Rossetti's garden at 16, Cheyne Walk, Chelsea, in 1862. Rossetti's fate was in some ways akin to Ruskin's, and his end was similarly clouded, though not by actual madness. Both men at times suffered from the delusions known as "persecution mania." Rossetti was another champion of Swinburne's much-abused poems, and it happened that Swinburne was associated with the most tragic day in Rossetti's life. "On the afternoon of 10th February, 1862 (we read), Lizzie and her husband [Rossetti] joined Swinburne for dinner at the Sablonière Restaurant in Leicester Square." Afterwards h of Rossetti took her home and went on alone to the Working Men's College. When he returned he found to a her dying from an over-dose of laudanum.

Mr. Mégroz has given us a book which will send many readers to Rossetti with renewed interest. Those who take it in conjunction with that on Ruskin, and Mr. Hugh Kingsmill's "Matthew Arnold" (recently noticed here), will gain a fresh outlook on certain phases of Victorian letters, viewed through twentieth - century spectacles. I understand, by the way, that "Hugh Kingsmill" is the pen-name of a son of Sir Henry Lunn.

C. E. B.

#### FROM "FIFRY BALL" TO EARLY FORMS OF LIFE: EARTH'S IN "RECONSTRUCTION"

From the Paintings by Charles R. Knight Exhibited in the Ernest R. Graham Hall of Historical Geology in the



FIG. 1: THE EARTH COOLING DOWN AFTER IT WAS THROWN OFF FROM THE SUN AS A FIERY BALL, AT A TIME VARIOUSLY ESTIMATED (BY MEANS OF RADIO-ACTIVITY) FROM 1500 TO 4000 MILLION YEARS AGO: THE ARTIST'S CONCEPTION OF A TERRESTRIAL SCENE DURING THE LIFELESS FIRST PART OF THE ARCHÆOZOIC ERA.



FIG. 2. A SEASHORE ABOUT 500,000,000 YEARS AGO, IN THE ORDOVICIAN PERIOD: GREAT STRAIGHT-SHELLED MOLLUSCS FIFTEEN FEET LONG, ANCESTORS OF THE MODERN OCTOPUS AND NAUTILUS, WITH CIANT PREHISTORIC SNAILS AND TRILOBITES, BELIEVED TO HAVE BEEN ANCESTORS OF THE MODERN CRABS AND OF THE INSECT FAMILY.

only small, still less interesting, animals were on the earth. As we continue, however, to push the already dim horizons of geologic time back to the ultimate, we once more enter into intensely interesting eras—the very earliest ones during which life on earth doubtless originated. . . . Few realise how long the early, most primitive eras of geologic time were, or that they occupied fully two-thirds of the total life of the earth to date. For example, between the time depicted in Fig. 1 and that of Fig. 2, there was a lapse of roughly 1,000,000,000 years-yet even then life had not gone far on its career of evolution toward the higher, more complicated forms of the present times. Geologists divide this inconceivably long duration into two eras, a later one in which there was life (the Proterozoic) and an earlier one (the Archmozoic Era), at some time during whose 500,000,000 years we believe life must have begun. How much of this

#### PRIMEVAL AGES DEPICTED PAINTINGS.

FIELD MUSEUM OF NATURAL HISTORY AT CHICAGO.



LIFE ON THE PLANTS OF EXISTING. WHOSE ANCESTORS ARE THE OLDEST FOSSILS VET



YEARS AGO: A MONSTER REPTILE WITH A TINY TWO-OUNCE BRAIN --A RECONSTRUCTION PAINTING BASED ON STUDIES OF SKELETONS FOUND.

The first seven of a series of paintings designed to present a systematic outline of the evolution of life on our planet," says the "Scientific American," in its current number, "has been placed on exhibition in the Ernest R. Graham Hall of Historical Geology in the vast Field Museum of Natural History in Chicago. The paintings were made by the wellknown scientific artist, Charles R. Knight, and their production was made possible by Ernest R Graham, patron of science. Al though these seven paintings touch only a few of the 'high spots' in evolution, their total time scope is considerably more than a thousand million years. Most of us know best the geologic time divisions-eras, periods, and epochs which lie pearest our own times : for example, the Terttary Period 'Age of Mammals'), or the Mesozole Era ( Age of Reptiles ) immediately preceding it. Still farther back we recall the 'Age of Fishes,' and next the times when





DINOSAURS

OF A LATER



FIG. 6. THE EXTINCT MOA (DINORNIS) OF NEW ZEALAND: A SPECIES OF GIANT PREHISTORIC BIRDS, 12 FT. HIGH, WHICH DIED OUT ONLY A COMPARATIVELY FEW YEARS AGO.



time elapsed between the birth of the Earth from the Sun and the very first manifestations of life? No one knows. There is no known direct evidence. The soft primitive protoplasm of the living things of that time doubtless left little or no fossil record, and, if it did, the record was subsequently all or nearly all obliterated by heat and other potent natural agencies. Geologists from time to time discover earlier and earlier fossil evidences of life, but as yet these carry us only a small fraction of the way back toward the beginning. . . How did life start and what is it? For both of these questions there are scores of hypotheses but little conclusive proof. What science seeks is not more hypotheses but some kind of direct, conclusive, fossil evidence. This we may never succeed in finding."



It is not proposed on this occasion to deal with the whole of the long and varied story of the screen, but a brief note of a few points in its early history may be advisable—to get the matter into focus. For instance, it is germane to the subject to refer to the Rood-screens which formed so beautiful and so characteristic a feature of the furnishing of English

# A PAGE FOR COLLECTORS: FOLDING SCREENS.

By Lieut.-Colonel E. F. STRANGE, C.B.E., Late Keeper in the Victoria and Albert Museum.

merely of lacquer, Oriental or of the European imitation, but of other materials—leather, needlework, or tapestry.

In the Dyrham Park Inventory of 1710, for instance, mention is made of "A Skreen cover'd with Gilt Leather," "a Silk Damask Skreen," and two "Indian Screens." The leather with which screens of about this period were covered is commonly called Spanish, and no doubt a considerable quantity came from that country. But (as pointed out in the "Dictionary of English Furniture") as early as 1660 there is a record, in the Domestic Papers of Charles the Second's reign, of a petition from one Hugh Robinson,

who claimed to have learnt in Amsterdam "how to make leather more bright than gold." Whatever happened to Robinson's claim, gilded leather for hangings, and doubtless also for screens, rapidly came into fashion. It was in use at Ham House in 1679, and in the Hampton Court accounts of 1699 there is mention of "fine gilt leather to hang a room" at five shillings per skin.

In the Spectator of Oct. 20, 1714, No. 609, "Cleora" writes: "What do you think of Gilt Leather for Furniture? There's your pretty Hangings for a Chamber; and, what is more, our own Country is the only place in Europe where Work of that kind is tolerably done. . I am this Minute going to Paul's Church-yard to bespeak a Skreen and a Set of Hangings and am resolved to encourage the Manufacture of my Country. There was a maker of such screens, named Holford, at the "Golden Lion and Ball," in St. Paul's Churchyard. praiseworthy and singularly modern effort of patriotism was perhaps inspired not only by the competition of Dutch and Spanish work, but by the

craze for "Indian" screens. Alexander Pope, who was above all things in the van of fashion, alludes to this in "The Rape of the Lock," Canto III.—

Hither the heroes and the nymphs resort, To taste awhile the pleasures of a court; In various talk th' instructive hours they past, Who gave the ball, or paid the visit last; One speaks the glory of the British queen, And one describes a charming Indian screen.

Screens of Spanish leather were generally decorated with large repeating patterns of highly conventionalised ornament, not without, as in our illustration (Fig. 2), that Saracenic tendency which, as might be expected, differentiates Spanish decorative art from that of Italy. The strap-work, for instance, in this example is thoroughly characteristic. English screens—less brilliant, per-haps, in colour—have the interest of a figure-subject, and are often entirely pictorial in treatment. Later, one finds small pastoral groups, peasants and the like; or subjects copied or imitated from the French painters of the mid-eighteenth century. Some of these are extraordinarily effective, when the gilding has been well done; and placed, as they should be, in a position to capture and reflect the firelight of a winter evening, there are few more entirely satisfactory additions to the furniture of a room large enough to do them justice.

The skins used were those of sheep, calves, or kids, very carefully softened, smoothed, and deprived of, all traces of hair. The side of the hair was that chosen for decoration, being capable of producing the better surface. Pattern, in more or less relief, was embossed from boldly engraved blocks, applied to the softened skin. Silver leaf—not gold—was laid on the dressed leather, with size, lacquered with a rich gold lacquer varnish, and tooled with a stamp so as to produce a dotted surface which adds greatly to the effect of rich and

broken colour.

This tooling is well seen in the very interesting screen which forms the subject of our upper illustration (Fig. 1), the whole of the background having been worked by the process. The broken gold supplies a striking foil to the painting of a Country Fair which forms the main feature of the decoration. In the centre is a stage with strolling players, a tightrope dancer, and an admiring crowd. Other booths are dotted about, that for food and drink being on the extreme left. All grades of society are represented, from the squire and an officer or two, to the country family arriving, three on a horse, and the humble merchant with his laden mule. The whole is set within an architectural frame, in the foreground of which are a monkey and a parrot; and with a grotesque demi-figure on either side forming the supports of an arcade. The work is undoubtedly English.

One might enlarge almost to any extent on the virtues and varieties of the folding screen; but no essay on the subject can be completed without a reference to the most famous in history of the whole class. I cannot tell who made it, of what was its covering, or how it was decorated. Its date was definitely not later than May 8, 1777, its first appearance at Drury Lane—for it is the screen which provided the climax in the third scene of Act IV. of "The School for Scandal." Possibly Sheridan had borrowed the device from one of his predecessors, but he has made it for ever his own—and the joy he has given thereby to countless thousands, and the money he has put into the pockets of innumerable playwrights since, are inestimable. He were a proud man who could claim, with any sort of a decent pedigree, the possession of this item of stage furniture.

A word may also be given to the screens of our more immediate ancestors—grandmothers, great-aunts, and suchlike. They were decorated with prints, sometimes of value in the light of recent marketing, with scraps of textile, with odds and ends of wall-paper-anything handy and bright with colour. The earlier numbers of *The Illustrated London News* have provided much material of this kind, and the chromo-lithographs of the mid-inneteenth century. Not without—in the solemn jargon of to-day—their educational value were these achievements. Many children in many nur-series have pondered and wondered and learned curious odds and ends of wisdom from the incongruous collection of pictorial information thereon displayedas miraculously interpreted by the nurse of the moment. And in many nurseries the Sheridan comedy has been played, in its elemental form, by distinguished actors and actresses of from five to seven years of age, to admiring and appreciative parental or avuncular audiences. The collector who cannot afford to spend his hundreds of guineas on the gilt leather screen of Queen Anne might do worse than invest a few shillings in those of the period of Queen Victoria.



FIG. 1. AN ENGLISH LEATHER SCREEN ILLUSTRATING A COUNTRY FAIR, WITH STROLLING PLAYERS, TIGHT-ROPE DANCER, BOOTHS, AND VISITORS ARRIVING: A GOOD EXAMPLE OF THE DOTTED SURFACE (THROUGHOUT THE BACKGROUND) PRODUCED BY TOOLING WITH A STAMP,

By Courtesy of Frank Partridge, 26, King Street, S.W.I.

churches from the fourteenth to the sixteenth century. The enclosure of the Sanctuary has been a custom of the Church from the earliest times, dictated not only by considerations of ritual and order, but as a matter of convenience and comfort; and from the earlier basilican type, with its low rail and twin pulpits at the west end, to the almost complete seclusion afforded by the Perpendicular screen, was a natural transition.

Similarly, we see in the development of the fixed screen of great houses a corresponding step towards the growth of domestic comfort which came with the decay of feudal habits and conditions of life. The great hall, in which the lord and his family were separated from his retainers and the general traffic of the castle only by a raised daïs at the far end from the entrance, soon became an insupportable inconvenience. The first step towards the modification of the trouble was the erection of a screen, which at least provided a modicum of privacy and a means of restricting the access of persons who had not, of right, the entrée. In the great houses built under the influence of the Italian Renaissance during the sixteenth, and with a strong Netherlandish tendency in the first half of the seventeenth, century, the fixed screen became rather an item of elaborate adornment. The entrance-hall as a separate factor made its appearance, and "withdrawing-rooms" increased and The common life of the Middle Ages was multiplied. a thing of the past; and before the end of the seventeenth century the modern house, with its smaller rooms and largely increased opportunities for privacy, had in all essentials become well established

The taste for folding screens was certainly derived from the Far East. As early as 1619, "a folding Indian Screen," which was probably Japanese imported through an Indian port, appears in an inventory of the Earl of Northampton's goods; and after the Restoration, among the large quantities of Oriental goods of all kinds brought into this country, either direct or through Holland, we find "lacquered boards for screens" and "screens set in frames." By the end of the seventeenth century, or soon after, the movable screen was well established as a customary article of furniture in well-appointed houses—not

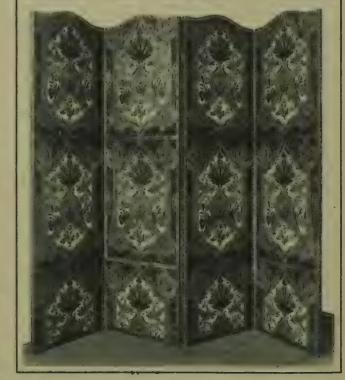


FIG. 2. HIGHLY CONVENTIONALISED REPEATING PATTERNS WITH A SARACENIC TENDENCY: A SPANISH LEATHER SCREEN IN THE POSSESSION OF DAME CLARISSA REID, D.B.E.

#### AN ART "FAKE": SHAM AND GENUINE PORTRAITS OF EDWARD VI.



FIG. 1. FROM A PAINTING "FAKED" TO REPRESENT EDWARD VI., AND PASSED OFF AS A WORK BY GWILLIM STRETES—AN ENGRAVING MADE ABOUT 1857.

THE picture illustrated Frank C. Davis, of Figs. 1 and 2 on this page, not a case in which an ignorant owner found his bank balance agreeably augmented because an eagle-eyed connoisseur thought he had perceived a long-lost Holbein beneath a mass of varnish and the dirt of centuries, but an instance of quite the oddest kind of auction-room romance I have yet happened upon. Quite recently at Sotheby's an oil painting, of which the print shown here (Fig. 1) is a rather poor impression, came up for sale. It was a most charming work, representing the boy King Edward VI. Stuck to the back of the panel was the following inscription. This pecture of Edward VI., supposed to be painted by Gwillim Stretes. Painter to the King (mentioned as having painted at least two pictures for the King to give to his ambassadors, Str Thomas Hoby and another), was purchased by [Continued in Box below



FIG. 2. A "FAKE" OF THE 'FIFTIES JUST EXPOSED BY CLEANING: THE PICTURE (OF WHICH FIG. 1 IS AN ENGRAVING) AFTER REMOVAL OF THE OVER-PAINT.

brother-in-law, the late Patrick Fraser Tyth (?), and having been sent to the meeting of the Archæological Society held in the year 1856 in Edinburgh, was very much admired by Dr. Waagen, of Berlin, In consequence, an application was made to me for the loan of it for the Manchester Exhibition in 1857—where it went. July 26, 1858.—J. M. Hog.' It is obvious from this inscription that the owner was very proud—and I think justifiably proud—of his picture, and the print must date from about this time. It is by Robert C. Bell, and beneath is the title-'Edward VI. From the original picture on pannel in the possession of James Maitland Hog, Esquire.' This portrait, then, was lately bought, at Sotheby's, by the Savile Gallery for £530, and promptly sent to the restorers. First the green background came away; then the feathered cap, the gold decoration on the collar, the band at the neck, the jewelled chain, the belt, the sword hilt . . . and there was revealed the modest and charming girl who had been so cleverly masquerading as the young King! The present owner, to whom! m obliged for his permission to reproduce the picture, considers it to be by some French artist of the sixteenth century; another opinion would give it to Italy, possibly as by the elder Bronzino. It may yet be possible to identify the subject. One might perhaps begin to look for her among the members of the Court at Fontainebleau. The original faker must have been a most ingenious man. I should like to have met him. Did he, or did he not, go in person to Manchester to the Exhibition of Art Treasures, and gaze upon his handiwork as it hung among the other Old Masters? Had he dared, of course, he would have labelled his picture 'Holbein,' but Holbein was too great a name, whereas nobody knew much about Gwillim Stretesindeed, even to-day the latter is almost a legendary figure. Perhaps he listened to bearded Victorian scholars, or even the great Dr. Waagen himself, praising the talent of Then, consider how cleverly he practised his deception! Here was no laborious, studied imitation. Scarcely a touch was needed for the face—the embellishments on the dress were simplicity itself. What luck he had, too! For seventy years at least—I am presuming for the moment he perpetrated the imposture in the 'fifties—no one ever thought of cleaning the picture. How many minor criminals have to wait seventy years

before they are found out?'



FIG. 3. FOR COMPARISON WITH THE "FAKE" SEEN IN FIG. 1: AN AUTHENTIC PORTRAIT OF EDWARD VI., AGED SIX, BY HANS HOLBEIN THE YOUNGER, FORMERLY IN LORD LEE'S COLLECTION, AND NOW IN NEW YORK. This admirable portrait of Edward VI. by Hans Holbein the Younger has recently changed hands through the agency of Sir Joseph Duveen. It formed not the least important picture in the collection of Lord Lee of Fareham, at White Lodge, Richmond, and now belongs to Mr. Jules Bache, of New York. This little panel has a romantic story attached to it. We understand it was bought in London a few years ago by a dealer for £10, and was sold to the late owner for £300. Lord Lee had it very carefully cleaned—a long and delicate operation, as the blue background in particular was coated with early overpaint—when it was

accepted by all the authorities as a genuine and most important work by the master. Mr. Bache has now lent the picture to an exhibition in New York.



A trio of attractive new hats from Woodrow's, of 46, Piccadilly, W. At the top is a red velours trimmed with appliqued motifs; next a mixture homespun felt with inlet "diamonds" of almond-green felt and shaded bands of petersham ribbon, entirely hand-worked; and below a soft rolling sports hat in rough homespun felt.

The Vogue for Real Jewellery

We have been used to wearing artificial jewellery for so long that we have almost forgotten how beautiful real jewels can look. At

the recent parade of jewellery and frocks at the May Fair Hotel, for which the National Jewellers' Association provided gems to the value of over £2,000,000, the jewellery was so exquisite that it is no wonder that, whenever possible, women are now wearing their real jewellery. There were marvellous necklaces of carved emeralds, which is the latest inspiration of the jeweller's art. These huge ropes gleam with a wonderful depth of colour against the modern untrimmed frocks; and matching them are diamond and sapphire bracelets, ear-rings, and rings in the most intricate geometrical designs imaginable. With sports clothes, coloured semi-precious stones such as jade, lapis-lazuli, and coral are worn, the necklaces a little shorter, but decidedly not of the "choker" length. Carved pendants are to be seen a great deal, and give rich touches of colour to the frock. There is, for instance, a little Japanese lady in lapis-lazuli sitting cross-legged against a background of jade. Ivory makes her face, onyx her hair, and the whole oval pendant is framed in tiny diamonds. Another shows an old man in red coral, with his beard and long hair of white jade and his little cap of onyx. These are minutely designed and carried out with flawless accuracy, showing how perfect has become the craftsmanship of modern jewellery.

# Fashions & Fancies

SUGGESTING CLOTHES FOR THE "COUNTRY CHRISTMAS," AND A PRESENT THAT WILL PLEASE EVERY TASTE AND SUIT EVERY POCKET; ALSO HERALDING THE LONG-AWAITED RETURN OF REAL JEWELLERY.

> The felt hat is becoming more and more "trimmed" when it is of the wide-brimmed variety, Millinery and not the severe little berets which are worn with the large-collared fur coats. Inlet insertions of embroidery and appliquéd geometrical designs are to be seen a great deal. Even sports felts are by no means dull and ordinary at Woodrow's, of 46, Piccadilly, W. Three of their latest models are pictured on this page. At the top is a red velour trimmed with petersham ribbon and appliquéd decoration. The price is 59s. 6d., and 42s. is the cost of the sports hat below in a beige mixture homsepun felt with inlet pieces of almondgreen and shaded bands of ribbon, entirely hand-worked. The third is a soft rolling hat in rough homsepun felt in a check design, available for 29s. 6d. These hats can be secured in every size and is most colours. It must not be forgotten that this firm specialise in riding hats of every description. Hard felts are available for 35s., and soft ones from 29s. 6d. in all colours.

Coats for "After Sports" Wear.

One of the most useful fashions is the semibe worn after sports
or for travelle

or for travelling. Woollands, of Knightsbridge, S.W., have a large choice of these. Sketched here, for instance, is a soft Angora material woven in a diagonal pattern with large cuffs and collar of fur. It can be obtained either in grey or in pheasant and autumn colour-On the right is a blackand-white tweed with a cape back and a new tall collar. This is available for 8½ guineas. Then there are tweed and stockinette ensembles which are admirable for sports or the car. One with the coat completed with a fringed scarf to match can be obtained for 13 guineas in a small size. Or there are coats and skirts with the long coat showing just an inch of the hem, available for 8 guineas in a large variety of Scotch tweeds.

"4711" for If you are thinking of Christmas. sending some small Christmas tribute instead of a card, or a more important present, you cannot do better than choose "4711" eau-de-Cologne. This famous make has won favour all over the world, because of the excellence and purity of the ingedients with which it is made. Only the finest oil of Neroli, which is both costly and comparatively rare, is used for "4711." In consequence, this eau-de-Cologne is wonderfully refreshing,

-Two smart coats for after-sports wear from Woollands, Knights-bridge, S.W. The one on the lest is in a diagonal patterned angora trimmed with fur; and the other a bold checked tweed in black, grey,

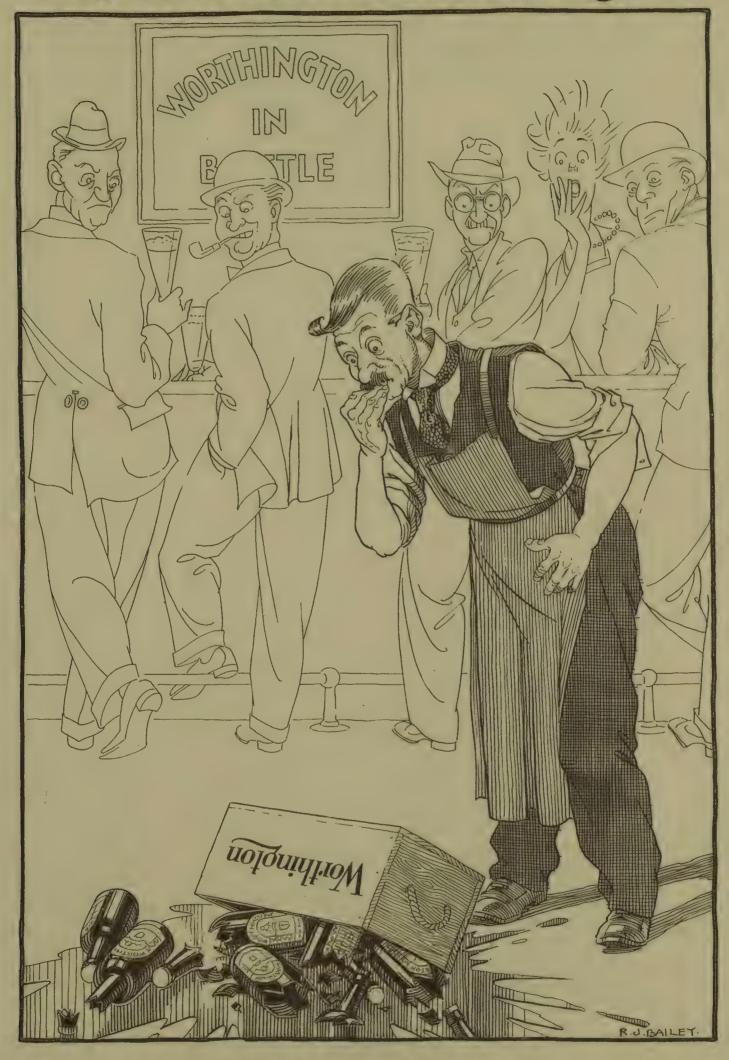


A gift which every woman hopes to number amongst her Christmas presents is a bottle of 4711 Eau-de-Cologne, whose fragrance, purity, and strength are famous the world over. There are bottles from 2s. 6d. upwards.

fragrant, and has a hundred uses for the invalid and the sick-room, besides being the constant companion of all active sportswomen. After a strenuous day in the open air, a few drops will take away all traces of fatigue. After a strenuous day in the This Christmas there is a huge bottle in a new shape available, costing 36s. It holds as much as twenty of the 2s. 6d. size, and therefore means the saving of about 15s. Another acceptable gift is a presentation case in a charming blue and gold box holding two tablets of "4711" soap, and a new bottle with a metal screw cap. This costs 4s. 6d., and there are other sizes up to 10s. 6d. a case, charming gifts to suit every pocket.



# Play Titles bottled by Worthington



"SUCH MEN ARE DANGEROUS"

#### CHRISTMAS PRESENTS (Continued from Page 1119.)

World Famous Jewels and

It is a well-known fact that some of the most marvellous jewellery

Jewels and Pearls. In the world is to be found at William Ogden's, the famous jewellers of King Street, Piccadilly, W. This firm have a particularly fine collection of emeralds, the most fashionable gem of the moment. Here are necklaces, pendants, brooches, and rings made from emeralds specially chosen for their exquisite depth and purity of colour. A beautiful carved necklace of emerald is another wonderful piece of jewellery. I saw there, too, a large blue diamond so perfect in colour that it looked like a clear blue flame. Baton diamonds are very fashionable just now, and there are many brooches and chains introducing these stones. One little fob-watch is encrusted with them, and is a masterpiece of delicate workmanship.

Waterman's Gyro-Sheath Desk Sets.

Every year provides its novelties for the Christmas shopper, and this season there are Waterman's Gyro-Sheath desk

sets to capture the fancy of discriminating purchasers and to please for years to come the lucky recipients. The Waterman's Gyro-Sheath desk set consists of a beautiful onyx base, with or without polished brass mounting; a sheath, which moves in any direction,

to hold the pen-and a Waterman's pen in the new A LASTING AND USE-FUL GIFT: THE WATERMAN GYRO-SHEATH DESK SET.

two-tone Ripple colours. It is beyond everything a gift of practical service. To a business man for his desk, or for the library table, it would be a boon

upright and instantly ready for use. The name "Water-man's" is, of course, a guarantee of efficiency. Waterman's Gyro - Sheath desk sets, complete with pen, are sold at from 32s. 6d. to £3 3s., the one illustrated costing 32s. 6d. Messrs. L. G. Sloan, Ltd., The Pen Corner, Kingsway, London, W.C.2, will send an illustrated list of Waterman's pens and pencils and sets upon receipt of a postcard.

Christmas Christmas parties Lighting. must be LIGHTING WITHOUT brightly illuminated to at- GLARE -- THE PEARL tain the festive atmosphere. MAZDA FROSTED LAMP. The right effect is assured

by fitting Pearl Mazda Frosted Lamps. The inside frosting of Pearl Mazdas diffuses the light and produces a soft mellow glow, without absorbing any

appreciable amount of light. Everything in the room looks soft; there are no hard shadows, and table decorsoft; ations are shown to their best advantage. The pearl lustre of the lamp reflects all colourings and harmonises

with any surroundings. There is no glare to hurt the eyes, and this is of supreme importance, for eye-strain is responsible not only for many cases of early failure of the eyesight, but also for injury to the general health. The Pearl Mazda lamps are frosted inside the bulb—the result of many years experimental work in the Mazda Laboratories-and cost exactly the same as clear gas-filled lamps of corresponding size.

From Morny.

Every woman loves the luxuries Fragrant Gifts of scents and powders, especially when they come from such famous parfumeurs as Morny Frères, who have London salons in Regent Street, W. There are coffrets of the well-

known June Roses series, containing perfume, bathsalt tablets, dentifrice, vanishing cream, powder and puff, talcum powder and soap, available from a few shillings in various sizes, and others containing Morny lavender water and eau-de-Cologne. There are also charming little gifts in the form of a lipstick and compact powder in decorative patterns, in a goldedged antique brown leatherette case lined with canary velvet. A cabinet of bath-salts tablets and a novel "vanity book" concealing a Morny compact powder and rouge, a lipstick, and a large mirror, is another charming offering. A Seven-Day Shaving Set.

A most practical offering to a man is the Wilkinson safety razor set pictured here, which is complete with seven lasting hollow-ground blades and improved honing and stropping machine. It is

obtainable for 42s. complete in a polished case. This safety razor is made by the Wilkinson Sword Company, of 53, Pail Mall, S.W., and is sold everywhere. Three valuable qualities are the facts that it has lasting hollow-ground blades, a safety frame that can be

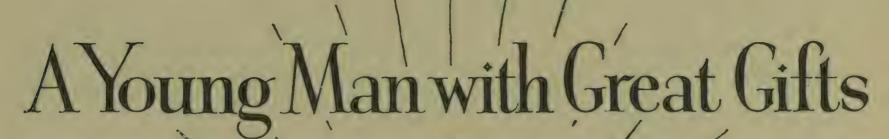
adjusted to give the correct depth of cut, and an auto-matic honing honing and stropping machine with a new rocking blade - holder which is simple to use and efficient in operation. Sets with three and one blades can be secured for 27s. 6d. and 21s. espectively. Even the man with the most will appreciate a present of such



critical taste A PRESENT A MAN WILL APPRECIATE: THE WILKINSON SAFETY RAZOR.

lasting value, which will be a continual source of comfort every time it is used. The fact that it lasts for many years without renewing is an advantage.

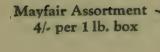






CADBURYS

**CHOCOLATES** 



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#### PLAYHOUSES. THE

"THE PLAY'S THE THING." AT THE ST. JAMES'S. THERE is something in Herr Molnar's work, to judge by the case of "Leliom," and now again of his light comedy entitled at the St. James's "The Play's the Thing," which prevents it from being successfully transplanted to the London stage. What is wrong with Sir Gerald du Maurier's latest choice seems to be that deodorisation of theme has resulted in evaporation of interest; the story of the piece in being rendered harmless has been made thin. Herr Molnar's theme, as well as the English title, is borrowed from "Hamlet." His action begins with a scene of unintentional eavesdropping; the heroine and a man who is not her fiancé are overheard using compromising language to each other; to console her lover a playwright sits up all night to compose a one-act play in which the unfortunate phrases are incorporated. Thus Ilona's sweetheart can imagine, when the naughty pair repeat in the play their speeches of over-night, that they were only rehearsing and not making love. That is all there is—at least at the St. James's—in the Molnar comedy, material for one act, not for three, and the witticisms of Mr. P. G. Wodehouse, the adapter, cannot conceal its poverty. Moreover, the part Sir Gerald takes himself—that of the good-natured playwright—is a mere "walking gentle-nation" over the barble property.

#### "BURLESQUE." AT THE QUEEN'S.

struggle gallantly, but in a losing cause.

man's" part; hardly more scope is given to Mr. Edmond Breon, Mr. Lawrence Hanray, and Mr. Henry Forbes Robertson. There is the rehearsal scene, to

be sure, in which Miss Ursula Jeans and Mr. Henry Daniell do their best; they

Plays about theatrical life are not too popular in this country. There have been two outstanding exceptions—"Trelawny of the Wells" and "A Pantomime Rehearsal"; the one has the advantage of costume, and the other got fun out of the efforts of amateurs. Will a piece like "Burlesque," by Arthur Hopkins and G. M. Watters, which takes us behind the scenes and shows us real stage types of to-day, create a new precedent and secure a triumph by its vitality? It will be interesting to see. Roughly summarised, this is a story of the success and failure of a comedian, too weak to keep his head without his wife's restraining hand; he is going all to pieces when the woman he has deserted forgives him and rescues him from his own shiftlessness.



A CHRISTMAS GIFT IN ACCORD WITH THE MODERN VOGUE FOR MARINE "THE BOUNDLESS OCEAN"-FROM A COLOUR PICTURE BY MONTAGUE DAWSON, SHOWING THE FAMOUS CLIPPER "LIGHTNING."

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much there might seem to be in such a plot, but song and dance numbers slip naturally into the framework, live persons parade the stage, and the production is extremely vivid. Mr. Nelson Keys does wonders in his portrait of the little clown "Skid," and his scenes of dissipation and hysteria—one more proof, if it were needed, that there are heaps of talent among revue artists. Miss Claire Luce proves as clever as she is beautiful in the rôle of Skid's compassionate wife. And there is plenty more good acting, which the playgoer will enjoy if he can make allowances for a jargon that, despite the craze for American films and musical comedies, may puzzle his ear.

#### "MRS. MOONLIGHT," AT THE KINGSWAY.

Whether he knows it or not, there is always some amount of self-criticism in that versatile author, Mr. Benn Levy's titles—instances are "That Woman Business" and "Mud and Treacle"—so that when he styles his newest effort, which is a fantasy in the Barrie manner, "Mrs. Moonlight," the theatre-goer is prepared for something unsubstantial. There are charming features about Mr. Levy's Kingsway fable, which handles sentimentally the notion of a woman who rever alters in appearance after she is eighteen; but the audience is not who never alters in appearance after she is eighteen; but the audience is not given excuse enough for make-believe and the author shirks the tragic impligiven excuse enough for make-believe and the author shirks the tragic implications of his theme—ageing mind and heart in a perpetually vouthful body. It needs an effort on the spectator's part to put reason behind him and shed tears over the heroine. Sarah Moonlight, when she found she was under a spell and going to retain youth and beauty till death, fled from her husband at the beginning of the 'eighties, when she was twenty-eight, and then made fitful reappearances, still looking as young as ever, in 1898 and 1928. So Mr. Levy is able to get some of the effects of "Milestones"—pictures of three generations—as well as the Barrie touch into his "pastiche"; and a pleasant enough entertainment of its ingenuous type it is, the more so because it is beautifully acted. You could hardly expect a more gallant and dignified performance than Mr. Leon Quartermaine supplies of youth and old age, more incisiveness than Miss Alison Leggatt's, or more humour than Miss Ross-Campbell's, or nicer contrasts of character than Mr. Waller Pearce and Mr. Bligh Chesmond manage. And as for Miss Joan Barry's heroine, there is a radiance, a wistfulness, an appealing sincerity about her that a Fay Compton could hardly better. An actress, this, of rare promise, could hardly better. An actress, this, of rare promise.



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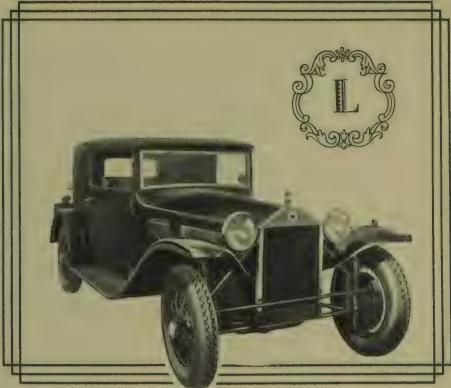
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INTELLIGIBLE SIGNALLING.

THE new Motor Act, which, in process of incu-bation, is giving so much trouble to so many busy people in the drafting of its clauses, is expected to settle, at least for a time, the exceedingly important problem of controlling the dazzling beams of head-lights. It is most devoutly to be hoped that it will succeed in doing something towards extracting at least a semblance of order out of the welter of conleast a semblance of order out of the welter of confusion now existing. Apart from every variety of suggestion, put forward by every sort of individual, for the proper framing of the new regulations—on the lines of "To Dim or Not to Dim," "Black Out and Take the Consequences," and "Dip and be Thanked"—the bewildered owner tries to grope his way through a forest of gadgets, each of which is claimed to kill the problem.

Neither you nor I, nor any sensible people like us, really cares in the very least what form the Uniformity eventual cure shall take, provided only that the local village policeman is not given powers to decide whether our lamps are too brilliant. What we really want, I believe, is a General Rule, or a Standing Order, or, if you like, a plain Law which shall say exactly what we are to do with our headlights when we meet somebody else's. Whether we dim or dip or de-focus or black out (I hope that will never be



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allowed), it does not matter at all, if only we all do the same, and if there is a really discouraging penalty for disobedience

The whole point is that we want absolute uniformity, and that nothing else will ever be of the slightest use. The dazzle trouble is very bad now, and it will get worse as the numbers of cars increase. Swift action is called for, if night driving, not only for the general public, but for the transport companies, is to continue.

That is one thing Wantedwe all hope for A Code of from the new Act, Simple Signals. most important of all. Another, the need for which has been uncomfortably emphasised to me in my wanderings about the roads of Great Britain this year, is the standard-isation of a code of drivers' signals and the establishment of a scale of penalties for their non-observance. There is really nothing easier in the world than showing the man in the car behind you (or wherever your presence is of mutual interest) exactly what you are going to do, at any given moment, in plenty of time for him to make a note of it and perfect his own arrangements accord-

The trouble is that The Languid very few people will take the Hand. trouble. Out of, say, fifty cars fol-lowed during an average day's run, how many can you remember as being driven by people who made any attempt to signal intelligently and in-telligibly? Is it not a fact that the most you have learned, by bitter experience, to hope for is a languid hand, or a part of it, flapping meaninglessly whenever its owner thinks he may possibly be going to slow down, or stop, or turn right or left? He may think he is going to do any of these things, and end up by doing none of them. All he does is to broadcast, absolutely vaguely, the fact that he may shortly do something different from what he was doing before he exposed that drooping hand of his to your anxious gaze

It is curious how "The Pointing Finger." very few otherwise alert people ever think of using their wrists and fingers in their signalling. The pointing fore-finger must have been the first signal devised by man, yet, some millions of years later, when his descendant, driving [Continued overleaf.



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Continued.]
down Piccadilly in a 1928 motor, amid a few hundred of his like, wishes to show the fellow behind him that he proposes to turn down Clarges Street, it is a hundred to one against his using either his finger or his wrist to illustrate his intention. He just flaps his hand which may mean anything.

An official document called "Traf-fic Signals" is supplied by H.M. Stationery Office. So far as it An Official Document. goes it is useful enough, if a trifle complicated for what is needed. For example, it asks the driver to hold his arm straight down over the side of his car hold his arm straight down over the side of his car and then sweep it backwards and forwards to signal "Come past me on my right." This is not always easy in a saloon car. "I am going to stop" is signalled by bending your right arm so that your forearm is upright. Clear enough, and a good deal clearer than the directions for "I am going to turn to the left," when you must swing your arm horizontally backwards and forwards. "I am going to the right" is the best because it is the simplest—you the right" is the best, because it is the simplest—you extend your arm horizontally to the right. Practically the pointing forefinger.

I was interested the other day The "Boy." in a signalling device called the "Boy" safety arm. Generally Signal. speaking, I have very little use for mechanical signals, not because they fail, but because so few people pay attention to them. The "Boy," however, is in a different category, and if it is properly used it ought to be really useful. It consists of two direction in-dicators—signal-arms—carried one on either side of the screen. Both are worked off the existing suction wind-screen wiper, or off a similar gadget of their own in cases where electric or other wipers are installed. Both are controlled by push-buttons fixed either on a spoke of the steering wheel or in any convenient position, ordinary rubber tubing connecting them with the operator. Their fitting is really simple, and the cost of a pair is £2 10s., including all fittings; a single one being priced at £1 5s.

To my mind their main advantage Practical and Simple. is that they really give the "man behind" a correct impression of what the driver in front is going to do. If you are going to turn to the right or left, a touch on the button shoots out the signal as required, and if you are

going to stop, the two together form an unmistakable signal. If you are driving a car with the hood up, or a closed car, you can practically obey the "official" signalling directions to the letter. You can even signalling directions to the letter. You can even do as you are bid in the order "I am going to slow down," which means that you must oscillate the arm up and down.

I have a pair of gloves, the right one of which carries red and white lights on its back. They are delightful possessions, and I have always thought that they were helpful signalling devices at night, until I heard some remarks—about a dozen, of the most pungent order—from passing lorry-drivers who seemed to think they had strayed on to a railway line. The Boy" indicators may cause further profanity, but there should be no mistaking their meaning.

#### CHESS.

CONDUCTED BY ERNEST IRVING.

To Correspondents.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

PROBLEM No. 4040.—By T. G. Collings and E. Boswell. BLACK (8 pieces).



WHITE (8 pieces)

[In Forsyth Notation: rBib4; rp2p3; rk2Prp1; RP3bQ1; rP5p.; 7P; 6s1; 7K.]

White to play, and mate in two moves.

#### CAPABLANCA CAUGHT NAPPING.

We give the only game lost by the ex-champion out of thirty-two played simultaneously at the Imperial Club, London. There is nothing of the "inferiority-complex" about Mr. Reid, who attacked with a boldness that amounted to temerity.

	12.00.00.0	- Pour 19.1	
WHITE	BLACK	WHITE	BLACK
Capablanca	.) (C. H. Reid.)	[ (J. R. Capablanc	a.) (C. H. Re
KB <sub>3</sub>	KtQB3	11. PQ3	PKB <sub>3</sub>
2B4	PK4	12. Kt×Kt	B×Kt
QB <sub>3</sub>	KtKB <sub>3</sub>	13. BK3	QRKtr
KKt3	PQ4	14. RB1	
		A "rabbit"	

QR4 PXP
Kt×P RKt5!
PB4
Compulsory, but suicidal.

If 19. K×B, QKt5ch<sup>h</sup>; 20. KB2, KtQ5, etc.

PKR4 QQ2 Castles(Q) !

Answers to Correspondents.

E PINKNEY (Driffield).—In No. 4038, if 1. QRKB3, PQ5; 2. BB6ch
P×B!

M JOWETT (Grange).—In No. 4039, r. QB7 is met by PK5. In our reply to you last week, for 2. — Kt×R read 2. — KB4.

CORRECT SOLUTION OF PROBLEM NO. 4037 received from George Parbury (Singapore); of Problem No. 4038 from J M K Lupton (Richmond), Fr. Fix (Wildbad), and E Boswell (Lancaster); of Problem No. 4039 from E G B Barlow (Bournemouth), Rev. K L MacEwen (Rugby), P Cooper (Clapham), P J Wood (Wakefield), E J Gibbs (London), H Burgess (St. Leonards), F R Gittins (Birmingham), M Heath (London), H Richards (Brighton), and Fr. Fix (Wildbad). SOLUTION OF GAME PROBLEM NO. XII. from J H E Jarvis (Pukehow, N.Z.); of Game Problem No. XIII. from C H Battey (Prov., R.I.); of Game Problem No. XIV. from Senex (Darwen), E Boswell (Lancaster), M Heath, W Smith (London), T C Evans (Clapham), and C Wardhaugh (Glasgow).

Solution of Problem No. 4038.—By T. C. Evans (Clapham).

[1B1K2Q1; 1p1B4; 1P3p2; 1p2p2p; 3pkp1s; 1P1R3R; 2pPP1s1; 5S2—in three moves.]

Keymove: R(R3)—B3[Rf3].

Threat; 2. R×BPch, P×R; 3. QK6(mate). Or 2. — Kt×R; 3. KtKt3(mate). Or 2. — K×R, 3. R×QP(mate).

If 1. — KiKt3; 2. KiKt3ch, P×Kt; 3. BB4(mate); if 1. — KiB4; 2. B×Ktch, K×B; 3. KiKt3(mate); if 1. — Kt×R; 2. P×Ktch, K×R; 3. B×KtP(mate).

This very interesting three-er has given great pleasure to our readiny solvers praising the fine key, the strategic play, and the clamates and R and B sacrifices. Altogether, an ingenious and original

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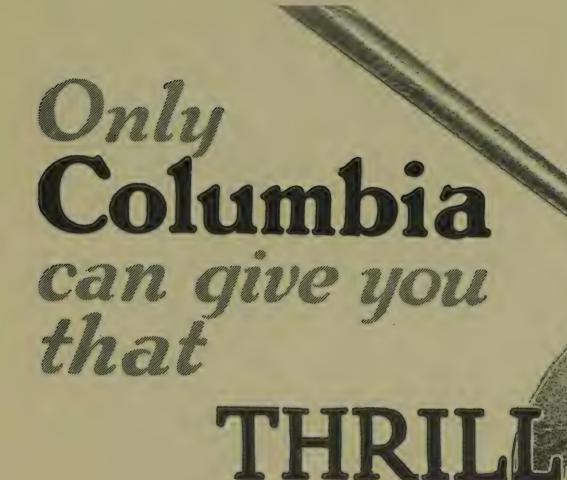
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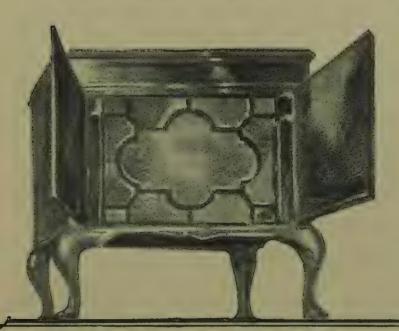


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#### PEOPLES AND STATES.

Add also to this that the Germanic peoples have an old reputation for being a prolific race, and that the increase of population is an advantage for the rapid development of quantitative civilisation. In fact, if Germany played an important rôle in the history of the nineteenth century, it was not only because Bismarck made three successful wars after an anti-parliamentary coup d'état. Without all these favourable circumstances, and without the capacity for taking advantage of them, the victories of '66 and '70 would not have sufficed to create a power which in 1014. would not have sufficed to create a power which in 1914 made the world tremble. With those favourable circumstances and the capacity for taking advantage of them, even a great defeat like that of 1918 could not annihilate Germany. Her place in the world is bound up with causes deeper and more permanent than the caprices of the god

deeper and more permanent than the caprices of the god of war.

Besides this, Germany is only a surprise for world opinion because history has been forgotten. In 1815 and 1870 also the world's opinion had exaggerated the consequences for France of her disasters; and it was very much surprised to see that in a few years France had regained her position among the nations which direct Western civilisation. But France also had conquered that position gradually, thanks to a very long-sustained effort and very complex circumstances. A disastrous war might inflict cruel sufferings on a generation; it could not annihilate in a few months what it had taken centuries to create.

We live continually on out-of-date experiences. Formerly the people and the State were identical. A people was worth what its government, its army, its political class was worth, for everything depended on the State. The Roman people accomplished what it did accomplish because its political institutions and its armies succeeded better than those of rival States. Even art, literature, science, industry, agriculture, and commerce were formerly the wards of human or divine authority. If we were to suppress the Church in the history of Italy, half her painting, sculpture, and architecture would disappear. What would have become of the commerce and industry of Venice without the support of the Republic?

But during the last two centuries, in Western civilisation, the peoples, thanks to liberty, are becoming living realities more complex than their States. Religious, intellectual, social and economic life have acquired a large autonomy. The State superintends, helps, and regulates; it is no longer the initiator and exclusive director. The initiatives which are gradually transforming our existence and our minds, which are increasing our riches, wisdom and power, no longer emanate from the Governments. In order that a country may be great to-day it needs superior classes who are endowed with great inventive spirits and activity laborious

may be great to-day it needs superior classes who are en-dowed with great inventive spirits and activity, laborious masses who are disciplined but not servile, and a Govern-

ment that knows how to understand the importance of the nation's initiative, and will collaborate intelligently with it. If a nation possesses these three elements, she will be able to offer a much greater resistance to the blows of Fortune than the nations of old days when the State was everything. A State is always a restricted and rigid organisation; a war is sufficient to break it. A modern State is a living, supple, almost invulnerable being, so long as its internal forces and energies are not affected.

That is why, if we wish to-day to know what a country is worth, it is not sufficient to know how its Government is composed and how it works. Above all we must also know what its people can do—its superior classes, its middle classes, its masses. If the people are weak, a strong Government will be a danger, because a grave State crisis would bring about general ruin. We have seen this once more in Russia. Because the Government could do just what it liked without rendering an account to anyone, we had become accustomed to considering Russia as one of the strongest forces in Europe. The war showed us that she was the most feeble. The excessive strength of the State had its counterpart in the feebleness of the people: high and low they were too much or too little educated, too rich or too poor, devoid of civic spirit, accustomed to allowing themselves to be led passively, or reacting from time to time against their slavery by hysterical revolts.

Bismarck had founded a powerful State in the centre of Europe. War, which had founded that State, was able to destroy it. But underneath that State lay a people who were wounded by the war, but could not be destroyed by it, and they have set themselves to work again. That seems to be, ten years after the end of the war the very simple explanation of the German mystery which has puzzled so many men's minds. But the Bismarckian prejudice is so strong, that it sometimes reappears in an inverse form. As modern Germany is the work of Bismarck, and that Germany continues

she was in 1914. Pessimists add, more so than in 1914!

Let us try to see things as they are without preconceived illusions in one sense or another. The disarmament ordered by the Treaty of Versailles has not destroyed Germany's military strength; everyone agrees about that. Those who were clear-sighted did not have to wait ten years to perceive that; they had foreseen the deception before even the Treaty of Versailles was signed. It was before even the Treaty of Versailles was signed. It was necessary to agree to Germany having an army of 100,000 volunteers. It is true that these 100,000 volunteers could furnish the necessary cadres for officers and non-commissioned officers, for a mass levy of the nation, and that Germany possesses sufficient factories and iron to be able rapidly to arm millions of men. There is nothing astonishing in all that, and it might have been thought of in 1919. The military power of a people, like its riches and

culture, is always the result of multiple and complicated causes. Like the riches and culture of a people, you cannot create or destroy its military power in a single day by a mere decree. But to admit that Germany may still become

create or destroy its military power in a single day by a mere decree. But to admit that Germany may still become a military power is another matter from supposing that she is still the danger which she was in 1914.

Something has been changed, despite all that has been said, since 1914. Before 1914 Germany possessed the strongest army in Europe. All the world, her chiefs, the German people, her adversaries, the neutrals, believed that army not only to be invincible, but able by a resolute offensive to destroy in a few weeks any European army which might attempt to bar her way. And she had a Government in which three or four persons possessed at the same time the authority and constitutional powers to confront the whole country with the accomplished fact that war had been declared. Without these two conditions the tragedy of 1914 would not have been possible. Germany would not have taken the initiative, and the World War would not have taken place, if the Emperor, the Chancellor, and the Chiefs of the General Staff had not been the exclusive arbiters of the great policy of the Empire; and if they had not calculated on throwing the French Army out of action in two or three months, as they had done in 1870.

Those two conditions no longer exist; we ought never to lose sight of this fact when we attempt to divine the future. It is the point of view of the military situation future. It is the point of view of the military situation that makes the great change with regard to war. In less than a month, Germany could arm and place several million men in the field; but she can no longer entertain the illusion of conquering Paris in a few weeks with that immense army. She knows that that army would be obliged to content itself with facing along a very extended front another army as enormous as her own, and she would be forced to begin an interminable struggle for positions. It does not seem probable that a Parliamentary Government, where power is so much divided and controlled, could conduct itself in face of this probability with the giddy

nent, where power is so much divided and controlled, could conduct itself in face of this probability with the giddy light-heartedness which blinded the Imperial Government in 1914, sure of the success of its crushing offensives. It is difficult to foresee what will be the future of war. Will it betake itself to the air? Will future wars be a sort of ducl between flying knights of which the great mass of the population will be only spectators and victims? Or will war be relegated to the antiquities of history, like human sacrifices, or torture; as some people imagine? What does seem certain is that the military tradition which began with the French Revolution reached its supreme point of development with the World War. With the change in the technique and spirit of war, the technique and spirit of diplomacy, which during two centuries has prepared and let loose so many wars, has also changed. New Bismarcks ought no longer to be possible, and the time for the appearance of an anti-Bismarck ought surely to be approaching.



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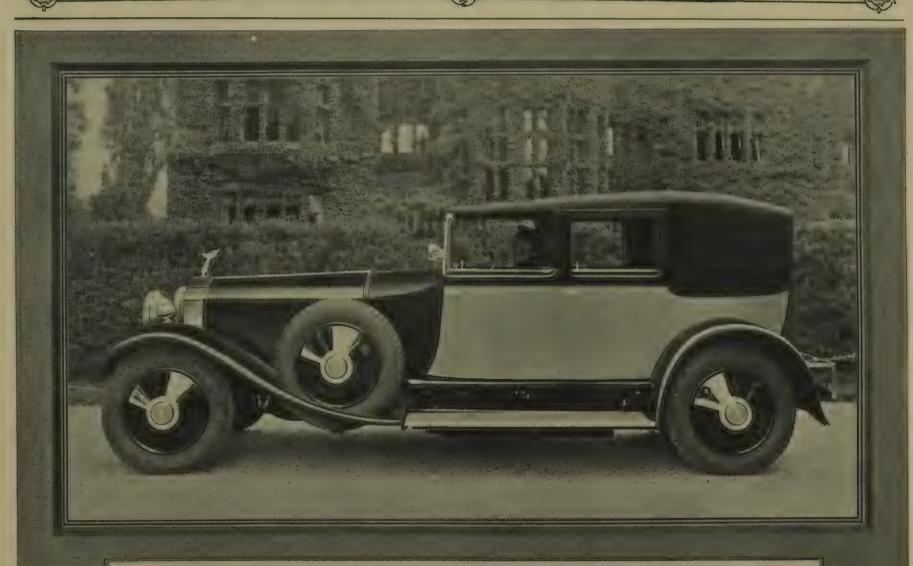
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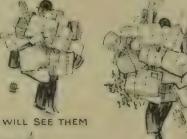




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#### ENGLISH CHRISTMAS DINNER.

By JESSIE J. WILLIAMS, M.C.A.

APSES of grammar, history, and good taste at times disfigure our menus.



A NOVELTY IN LIGHTING FOR THE DINING-ROOM: ONE OF THE QUAINT AND USEFUL ROWLIAN LAMPS OBTAINABLE IN VARICUS COLOURS TO TONE WITH ANY PARTICULAR SCHEME.

fashioned savoury chestnut, oysters, or other piquant forcemeat is enjoyed by most people, as adding flavour and juiciness. A distinctive and delicious variety comes from the manuscript book of a noted housekeeper. Through book of a noted housekeeper. Through a mincing machine pass about half a pound of veal; add to it half a pound of sausage-meat, a little chopped parsley, six stoned and chopped olives, a cupful of fine bread-crumbs, and bind these ingredients together with beaten egg. When the turkey is properly stuffed and trussed, bake it an attractive brown and serve it with cranberry sauce. serve it with cranberry sauce.

Browned potatoes and boiled celery or seakale are the best vege-tables to serve with this. The potatoes are greatly improved by being partly boiled in their jackets; then take them out, skin them and cut them into halves. Dip them in warm butter, roll them in fine dry bread-crumbs, and put them on a tin in the oven, to finish cooking, and to brown sufficiently.

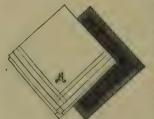


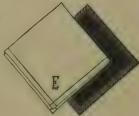
are we more inclined than at the great family festival of the year to agree with the late lamented Joseph of the Savoy when he said:



LOVELY OLD TABLE - GLASS : EARLY ENGLISH DECANTERS AND WATER-JUG WITH STEP AND HOB-NAIL CUTTING, AT DEBENHAM AND FREEBODY'S.

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Ham is a typical Christmas dish, and, in Staffordshire especially, Christmas hams, pork pies, and sausages are a great feature. A ham that has been well cured after some old, reliable recipe always eats much better baked than boiled; it also keeps much better. The best plan is to soak it over night in cold water. The next day wash it lightly in warm water and dry it. Make a smooth paste of flour and water, and roll it out to about an inch in thickness. Lay the ham on this, rind downwards, and fold the paste over it, being careful to cover it completely, so that no juice can escape. Bake it in a well-heated but not too fierce oven, and remove the crust, and then the skin, while the ham is still hot. The ham seen in the picture is one cured by Messrs. Marsh, of Staffordshire fame.

If sirloin is our choice, let the roast be one of good size and let it hang for some days before it is wanted, depending, of course, on the state of the weather. An experienced English housekeeper of long ago treated Christmas sirloin in this way. The suet was removed from the sirloin, and the latter was rubbed well with a mixture made with one ounce of saltpetre, four ounces of common salt, and half a pound of brown sugar. The meat was then allowed to hang for ten or twelve days. The joint was washed before being roasted, and, eaten either hot or cold, it was exceedingly good.

Oysters often come in the shape of a seasonable gift to some households. Here is a way of combining them with the remains of cold sirloin, which sometimes



A DISH THAT DESERVES EFFICIENT CARVING: AN ATTRACTIVELY BAKED HAM, OF STAFFORDSHIRE CURING.

prove a problem to the housekeeper who likes to provide variety. Cut the tender, and preferably underdone, sirloin in thick finger-length pieces, and dredge them with a little flour. Fry them very lightly—until they are browned—in hot fat. Drain them and put them into a pan with a little brown gravy that has been seasoned with salt, pepper, an anchovy, and a very little chopped shallot. Make the meat hot in this, and just before sending it to table add a spoonful of the vinegar from pickled capers. Garnish the dish with lightly warmed ovsters.

Excellent as are the many makes of cheese biscuits now obtainable, pulled bread is peculiarly delicious with the Christmas Stilton. To serve it successfully, it must be freshly done. Remove the crust from a new loaf, and pull the crumb into pieces two or three inches square. Lay these on a baking-tin, put them in the oven and colour them evenly. When they are of a pale-gold tint they are ready for service.

An old-fashioned dinner is best set off where possible by old-world appointments, and many beautiful ones are to be found at the antique department of Messrs. Debenham and Freebody, of 72, Welbeck Street. Here we step into a bygone world, and are surrounded, amongst other things, by lovely old tableglass and silver (examples of the former are given on the previous page) which, it offered as a souvenir of Christmas, would delight the heart of any hostess who understands the lure of old glass in connection with the art of dining.

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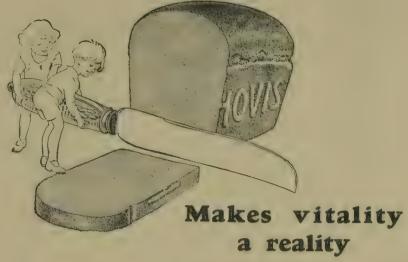
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#### SEASONABLE NOTES.

TOM SMITH'S Crackers, without which no Christmas table is complete, offer this year a ravishing array of fun and novelty. When the cracker stage of the banquet approaches, the first step, of course, is for the guests to assume some festive head-gear. For this purpose Tom Smith provides a selection of gaily coloured paper caps, including (1) a red fez; (2) a sheikh's head-dress; (3) a motoring bonnet; (4) a totem head-dress from "Rose Marie"; (5) a green-and-gold crown; and (6) a Lord Mayor's hat in gold and pink. Among the crackers, a fine example of the more sumptuous type is the Naval Manœuvre set, in vivid red and blue, containing miniature sailor figures, anchors, submarine, lantern, war-ship, and naval caps. These crackers form a charming table decoration. There is also a similar box of flame-coloured crackers containing delightful head-dresses in old-world and new styles, besides jewellery, curios and so on. Very intriguing, too, are the Fish Pond crackers, which include a miniature cardboard pond, complete with fish, rods, and magnets, besides the paper hats, toys, and jewels concealed in each cracker. There are many popular varieties, among which one of the most attractive is the Leap Year series in dainty colours, with amusing tokens, including wedding rings, bags of confetti, marriage certificate (a proposal of marriage from a lady to a gentleman in each cracker), mistletoe, and wedding The Love Bird set contains imitation jewellery (assorted) and amusing fortune-telling mottoes. Of a kind to amuse boys are the Greyhound Surprise crackers and the Monkey Tricks series, which contain optical puzzles and curios. Another novelty is an Airman's Helmet, with twelve novel crackers con-cealed in the crown, which forms an amusing head-dress after its contents have been distributed. Last, least, we must mention the ubiquitous Santa Claus stocking, containing an assortment of toys and games for the little folk.

Once again Raphael Tuck and Sons have excelled themselves in producing a really wonderful collection of artistic calendars, Christmas cards, and children's books this Christmas. This firm indeed carries out to the letter the promise of its name, "The World's Art Service." First and foremost there are the Christmas cards designed for the Royal Family, a privilege enjoyed by this firm for many

years. An innovation this year is the "Milady's Handkerchief" series of cards, embodying a charming little handkerchief on each one. Another novel series of cards is the "Golden Volumes," each one representing actual calf-bound books. Then there are between 600 and 700 different calendars—many of them perfect reproductions of famous pictures it colour and gravure and delicate etchings. The "Silver Mirror calendars," with repoussé designs chased in metal, form another original idea, beautifully carried out. Then there are "Father Tuck's Annual," and other books for little people, brim full of colour and humour, which will bring the spirit of Christmas to homes all over the world.

Messrs. Brock, of fireworks fame, have once more produced a delightful variety of Christmas crackers suitable for all ages. Among them may be mentioned the Firework Cosaques, containing caps and indoor fireworks; Rompers, with toys and games; Flirtation crackers, with charms, brooches, and so on; and Japanese crackers, with picturesque figures on the outside and containing unique Japanese curios. The large Halloween box takes the form of a grotesque model shaped in crackers, each containing scraps or head-dresses, while the figure makes an amusing table decoration. The smaller boxes contain suitable emblems. The Party Fun box has a large assortment including a box of Decoration Cosaques, with original head-dresses; a box of "Crystal Palace" fireworks; two joke bombs; a jazz band outfit; thirtysix British electric sparklers; and a box of snowball crackers, which form artistic decorations. The Carnival crackers, in artistic reds, blues, yellows, and pinks, contain caps, musical toys, and streamers. There are also fireworks which, when exploded, emit twenty King's Own Virginia cigarettes or six handkerchiefs.

A very useful novelty indeed this Christmas, and one which will be invaluable to all friends living in the country or in the Tropics, is the "No-Battery Torch," which is entirely self-generating and never requires any batteries or refills. The motor is wound, when required, simply by turning the stem of the torch; a button switch then sets the motor in action and produces current for a 2½-volt light. Either a spotlight or floodlight can be obtained by means of a small focussing pin. This practical invention is obtainable for 45s. at Cunliffe, Hillstead, Macdonald, and Co., of 6, Duke Street, St. James's, S.W., who will be pleased to send full particulars on application.

The eighty-seventh edition of "Burke's Peerage is now on sale, the new volum and Baronetage" having been brought up to date by its editors, Sir Bernard Burke, C.B., LL.D., Ulster King of Arms, and Mr. Ashworth P. Burke. "Burke's Peerage" is not only a famous work of reference whose absolute accuracy is to be relied on, but it is an extremely interesting book, as it contains full details of the present holders of titles and their immediate families, and also traces their descent, and records the achievements of their ancestors. The romantic history of the great families of this country may be studied in "Burke" and make fascinating historical reading; while the coat-of-arms of each family appears with the details relating to it. The guide to relative pre-cedence, the Royal Lineage, and Royal Pedigree are all classic features of "Burke," and the volume also includes portraits of the King and Queen and their family. During the past year there have been many changes in the Peerage. The most important event is the conferment of a Dukedom on H.R.H. Prince Henry, with the historic title of Duke of Gloucester. There have been Dukes of Gloucester of successive creations at various intervals during the period 1385-1834, when the title became extinct, and Prince Henry is the sixth holder of the title. Beside the Royal Dukedom eleven other peerages have been conferred durag the past year, the most recent being of the Most Rev. Randall Thomas Davidson, Archbishop of Canterbury, who, on his retirement, was created Lord Davidson of Lambeth. It is inwas created Lord Davidson of Lambeth. It is interesting to recall that, since the Reformation, no Archbishop is known to have retired; so Lord Davidson creates a precedent. Other notable new Peers are Lord Melchett, formerly Sir Alfred Mond; Lord Hailsham, formerly Sir Douglas McGarel Hogg; and Lord Ebbisham, formerly Sir Rowland Blades, Lord Mayor of London last year. The death of the Marquess of Lincolnshire created a curious problem in regard to the office of Lord Great Chamberlain of England, which should have passed to Lord Lin-colnshire's heir. As he had no son, and a woman cannot act, it was decided that Lord Lewisham, son-in-law of the late Lord Lincolnshire, should execute the office, and act for the three daughters and co-heirs of the late holder. All these interesting occurrences are recorded in "Burke's Peerage," and commented on in the Preface to the book, which remains a classic work and a necessary adjunct to the shelves of any library of reference.





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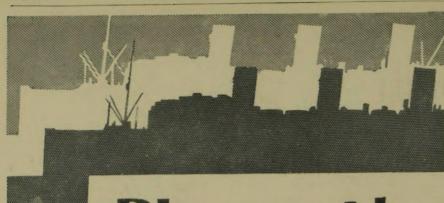
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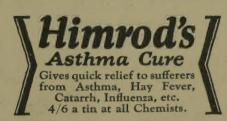
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